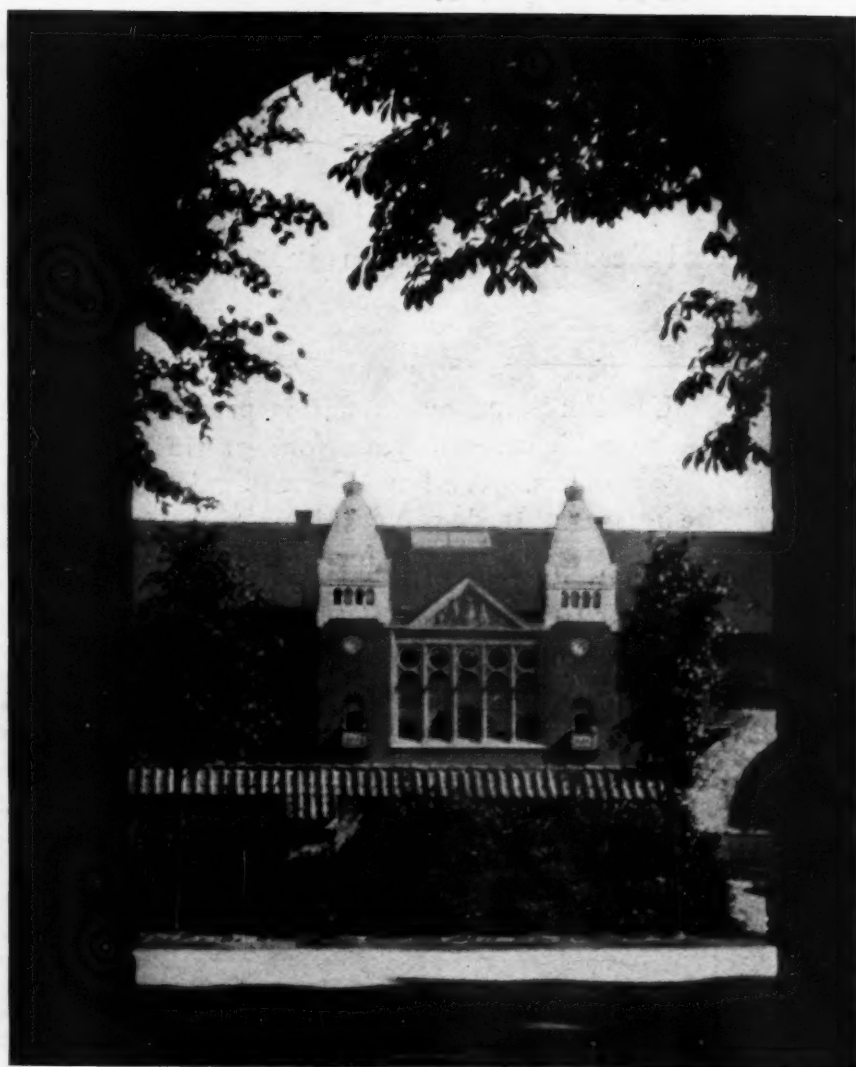


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## INSURANCE NOTES

### HEAVY INSURANCE LOSSES

Two very serious timber risk fires occurred on the coast of Sweden which involved much insurance loss. One destroyed the Vifstavarf Saw Mill near Sundsvall, together with a large quantity of timber. The insurance amounted to 6,287,000 kronor on which the loss is estimated as nearly total. The second fire occurred two days later in the timber yards of Mr. Cornelius at Gamleby, destroying property worth 2,000,000 kronor which was insured for 1,550,000 kronor.

### AIRCRAFT INSURANCE

The Northern Pool for Aircraft Insurance, organized September 22-23, 1919, and began business October 1, same year, with temporary headquarters in Christiania and branch offices in Copenhagen, Helsingfors, and Stockholm, now comprises 83 companies, namely, 31 Danish, 6 Finnish, 23 Norwegian, and 23 Swedish. The following representatives of the four countries constitute the Board of Directors: Directors Chr. Hvidt and Axel Skibsted, Denmark; Directors Oscar Lindberg and K. A. Paloheimo, Finland; Directors Mr. Arnesen and Anth. Nordstraum, chairman, Norway; Directors S. A. Loven and A. Sundén-Cullberg, Sweden.

### VETERAN DIRECTOR AN AUTHOR

Director and Counsel in the Supreme Court in Christiania M. S. Hansson, who is held in high esteem by his fellow insurers, is over 80 years of age. Only two years ago he resigned as admin-

istrative director of several insurance companies. Mentally alert and very active, in spite of his high age, he has written a book "Norway's Conduct Towards Denmark In 1863-64," which is an important contribution to the subject.

### COMPANIES MERGE

Swedish Veritas, organized in 1917, one of the largest marine insurance companies in Sweden, will absorb the stock of Vega Marine Insurance Company, the larger part of which was recently taken over by Swedish Commerce and Navigation Company. Swedish Veritas has a capital of 2,500,000 kronor, and declared a dividend of 16 per cent for 1919. Vega was organized in 1892, has a capital of 500,000 kronor, and writes transport and aircraft insurance.

### CHANGE IN NAME

Svendborg Marine Insurance Company, organized in 1918 in Copenhagen with a capital of 500,000 kroner for marine and reinsurance business, is increasing its activities by adding fire insurance. The name has, therefore, been changed to Svendborg, Insurance Company.

### COMPULSORY INSURANCE

The Swedish Government has published the reports of a committee appointed to inquire into the advisability of adopting a system of compulsory insurance for Sweden, mainly after the German method. Insurance, it is proposed, is to include all classes of the population and not the manual labor element alone.

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## FINANCIAL NOTES

*Notes About Issues in the Financial World  
Most Interesting to Readers of the Review*

### NORWEGIAN \$20,000,000 LOAN BIG SUCCESS

With the \$20,000,000 Norwegian loan taken up within 24 hours after its announcement, Wall Street gives it as its opinion that Norway's strong financial position is once more demonstrated. The bonds are 20-year 8 per cent sinking fund external gold bonds and are due October 1, 1940. The managers of the banking syndicate which is bringing out this offering is the National City Company, and the participants in the syndicate are J. P. Morgan & Co., the First National Bank, the Guaranty Trust Company, Harris, Forbes & Co., Lee, Higginson & Co., and William A. Read & Co., all of New York; the Continental and Commercial Trust and Savings Bank, the Illinois Trust and Savings Bank, the First Trust and Savings Bank and Halsey, Stuart & Co. of Chicago; the Mellon National Bank and the Union Trust Company of Pittsburgh, the Anglo and London-Paris National Bank of San Francisco and the First National Bank of St. Louis.

### DANZIG HAS CURRENCY PROBLEM

Of the many problems arising with the constitution of the new Free City of Danzig, that of the city's currency is causing considerable trouble. Four possible currencies have so far been discussed, German, Polish, an independent system, and the currency of one of the great powers. The principal arguments in favor of the retention of the German mark at Danzig are the fact that it is the present currency of the city and that it is difficult to find a suitable substitute. On the other hand, the opponents of the German mark hold that inasmuch as Danzig has been separated from Germany, its commerce ought not to be subject to the fluctuations of the German currency. In Scandinavia, financiers are following the developments with considerable interest.

### NEW SYSTEM TO PROTECT FINANCIAL INSTITUTIONS

Of vital importance to American banks and brokerage houses is the card system recently put into operation by the National Surety Company, in cooperation with the Association of Stock Exchange firms, whereby the names of more than 10,000 employees will be registered in an effort to minimize thefts of securities. There will be a central bureau at 2 Albany Street. Joel Rathbone, vice-president of the National Surety Company, speaking of the system, says that it is an outcome of the many thefts in Wall Street and that his company will spend \$1,000,000 in investigations, if necessary.

### SWEDISH DISCOUNT RATE RAISED

United States Consul General Murphy, cabling the State Department from Stockholm under date of September 17, reports that on that day the Swedish Riksbank's discount rate was increased to 7½ per cent.

### NEW YORK UPTOWN BANKING SECTION GROWING

A recent issue of the New York Times contained an interesting account of the continued growth of the uptown New York banking section. "Little

Wall Street," as this section is called by those interested, includes such financial establishments as the Harriman National Bank, the Empire Trust Company, the Guaranty Trust Company, Bankers' Trust Company, National City Company, the Fifth Avenue Bank, S. W. Straus & Company, Mechanics and Metals National Bank, United States Savings Bank, Columbia Bank, and others.

### NORWEGIAN BUDGET ESTIMATE FOR 1920

The Norwegian budget estimate for the financial year 1920 shows a deficit of 60,200,000 Kroner, to be met by borrowing. The pre-war debt of Norway was 360,100,000 Kroner. The per capita debt at the beginning of 1920 was 391.11 Kroner. At par of exchange this is \$104.82, against \$69.20 for Sweden, \$73.17 for Denmark, and \$235.34 for the United States.

### IMPORT OF SILK ARTICLES BLAMED FOR LOW DANISH EXCHANGE

In Denmark there is some agitation because of the allegation that one reason for the prevailing low exchange is the big importations of silk hose. During the past year this importation was valued at 47,000,000 Kroner. There is a movement under way to prohibit importations of such articles for a specified time.

### AMERICAN BANKER VISITS SCANDINAVIA

Mr. James Hecksher, Vice-President of the Irving National Bank of New York, recently visited Bergen, Christiania, Stockholm, Gothenburg, Malmö, Helsingborg, and Copenhagen. In all the Northern countries, he said, progress toward the restoration of normal conditions could be observed, and in several of them long steps already have been made. Nevertheless, there is apparent in business and financial circles a feeling that many obstacles still will have to be overcome. "One good sign," he said, "is that the people are beginning to look longer at their money before spending it. Bankers think the period of reckless personal expenditures is about at its end. As a consequence, a general drop in prices is looked for. Prices are still high, however."

### SCANDINAVIAN DELEGATES TO BRUSSEL'S FINANCIAL CONGRESS

Delegates representing the Scandinavian countries at the Brussel's Financial Conference are as follows: Norway, Dr. Raestad and Bank Director Volkmar; Denmark, Etatsraad E. Gluckstadt and Legation Secretary Sthyr; Sweden, Bank Directors Marcus Wallenberg and Oscar Rydbeck. It is expected that the Scandinavian delegates will have important participation in the sessions which financial circles everywhere believe will be of utmost constructive value in the present crisis.

### RAILROAD SECURITIES ADVANCE

The Mid-Month Review of the Irving National Bank makes a point of the fact that distinct alleviation of the transportation crisis is noted the further away the country gets from the era of government control. "The higher railway rates for interstate commerce which took effect August 26th," states the report, "together with the improvement in freight movements, exerted an optimistic influence upon the quotations for railroad stocks and bonds."



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## CONTRIBUTORS TO THE NOVEMBER NUMBER

AAGE BRASK is a Danish lawyer who is secretary in the new government council to deal with large estates and thus fortunately in a position to give an expert explanation of the new laws which seem destined to obliterate the moated castles and private parks of Denmark.

ALBERT REPHOLTZ is a Danish artist as well as an art critic. His chief works are drawings and illustrations.

CHRISTIAN RIMESTAD is a Danish poet and one of the most brilliant living literary critics. The Editors hope that this, his first article for the REVIEW, although it has suffered in translation, may be the precursor of many essays.

CHARLES WHARTON STORK, the American poet whose success as translator of Swedish verse is familiar to readers of the REVIEW, tries his hand in this issue upon two delicate bits of Danish poeise from Jacobsen and Andersen.

Our readers will welcome the reappearance of ARNE KILDAL as reviewer of the principal Norwegian books of the year. Mr. Kildal has left his post in the new public library of Bergen, to the building of which his efforts largely contributed, and taken charge of the Press Department of the Norwegian Legation in Washington.

JOHAN MORTENSEN, of the University of Lund, whose essay concerning recent literature in our last Book Number was well received, again pays his respects to the current book production of Sweden.

ANNA-MARIA TALLGREN is one of the most spirited and engaging personalities in the literary circles of Helsingfors, whether she carries on the conversation in her favorite French, or in English, Finnish, or Swedish. We hope that the translation here presented has not altogether lost the charm of her Finnish original.

SKULI JOHNSON, a Canadian of Icelandic heritage, is Professor of Classics at Wesley College in Winnipeg. Our July Number contained a short story by the subject of his essay, Gunnar Gunnarsson.

GUSTAF NATHANAL MALM, painter and story-teller of Lindsborg, Kansas, is an old friend of the REVIEW, which published his prize Christmas story in January 1916. Lindsborg is still very much alive, a model American community.



EGESKOV, ON THE ISLAND OF FYN, ONE OF DENMARK'S MOST BEAUTIFUL FEUDAL CASTLES, ERECTED IN 1554, IN THE MIDST OF A LAKE, BY FRANDS BROCKENHUUS. THE PRESENT OCCUPANT IS COUNTESS AHLEFELDT-LAURVIG-BILLE



# THE AMERICAN-SCANDINAVIAN REVIEW

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VOLUME VIII

NOVEMBER, 1920

NUMBER 11

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## Reducing the Great Danish Estates

*By* AAGE BRASK

The Danish Constitution of June 5, 1849, Article 98, contains the following provision: "No feudal estate, entailed property or fideicommissum shall be created in future, and the law is to decide how those now in existence shall be converted into free property." Although this provision has been repeated in later laws, it was not until October 4, 1919, after several years of controversies, that an act was passed relating to the conversion into freehold land of feudal estates, entails, and fideicommissa, as well as any capital derived therefrom, which fulfilled the promise of the Constitution.

Of the above land tenures, the feudal estates owe their origin to the first absolute monarch, who desired to create a new, rich, and splendid court of nobles, in order to set off advantageously the royal power, and also to serve as a counterbalance against the old nobility. This was done by converting the property of the large estate-owners into counties palatine and baronies, which, undivided and in connection with certain privileges, were to be conveyed to the eldest son or his issue. In return, the estate-owner was to serve the king with his "life, property, and blood," and, failing lineal descendants, the estate reverted to the crown, i. e. the State.

The system of entailed property originates from a statutory provision contained in the Danish Law of 1683, which granted the nobility the right to convert their property into entails in favor of their issue; these family entails could not be sold or mortgaged.

It was common to these land-tenures that they did not follow the ordinary law of succession, but undivided and unimpaired were preserved for the issue of the grantor. According to specific rules of inheritance, they were conveyed to one member of the family for use during his lifetime.

Due to the fact that a great portion of Danish soil, approximately one-twelfth, and considerable capital, have thus been monopolized, which is inconsistent with present social conditions, and especially in view of the scarcity of land to be distributed in small lots among farm laborers who have not the means to acquire land themselves, a claim has been made that the owners of land tenures, which are now being abolished, should place certain land at the disposal of the Government. It was further affirmed that they ought to pay a sum of money to the State Treasury, not alone as compensation for the privileges which the owners have enjoyed, and in return for the service rendered them for generations by the State in looking after their property, but also in consideration of the advantage to the present owners who are now in a position to obtain free and unlimited command.

According to the bill recently adopted, this tax has been fixed at 25 per cent of the value of the tenure, in case the owner files a claim for the release before the end of 1920. This tax applies to tenures which are subject to escheat. For all other entailed estates the tax is 20 per cent. The area to be placed at the disposal of the Government must comprise about one-third of the landed property, i. e. under deduction of forest, garden, park, leasehold property and any irreclaimable ground. For the property thus surrendered the State is to give a certain compensation.

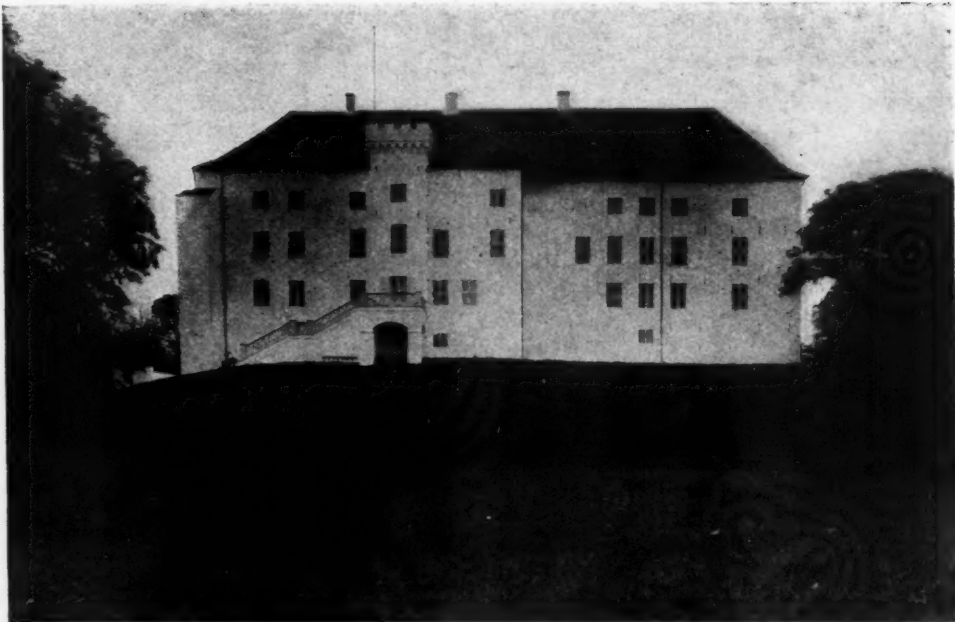
Holders of land tenures may avail themselves of this right to convert their property into freehold land up to the end of 1921, during which period the tax imposed by the Government will be 30 per cent and 25 per cent, respectively. After this time, the owners in order to obtain freehold land shall pay a yearly tax to the Government of one and one-fifth per cent of the value of the tenures, in case these are subject to escheat; otherwise one per cent.

As a result of this arrangement it is estimated that from 30,000 to 40,000 Tönder\* land will be available for distribution, and that about one hundred million kroner will be retrieved. A portion of this amount, however, will be refunded to the owner of the estate as compensation for the land surrendered, while the remainder may be utilized for loans necessary for the erection of new buildings on the apportioned property.

In addition to the above mentioned act, another law was passed, enacting that the ground belonging to parsonages should also be reduced by 30,000 Tönder land, and the law furthermore contains stipulations governing the terms for the sale of the ground emanating from entails and parsonages.

The land thus reclaimed shall principally be divided into sections large enough for small farms, each adequate to take care of a family

\*1 Danish Td. land equals 1% of an English acre.



DRAGSHOLM, IN SJÆLLAND, THE PROPERTY OF BARON ZYTPHEN-ADELER, WAS FIRST MENTIONED IN 1370. HERE BOTHWELL, MARIA STUART'S HUSBAND, DIED IN EXILE AND LIES BURIED IN A NEIGHBORING CHURCH

without outside help. The size of the sections is estimated at approximately 10 to 12 Tönder land; smaller parcels may be added to already existing farms of inferior size, provided the combined area does not exceed 12-13 Tönder land. In order to be considered in the allotment of the farms, petitioners must fulfil the same requirements as are necessary for the right to vote for the Lower House of the Danish Rigsdag; applicants, who shall not be over fifty years of age, must be of sober habits and honorable character, and considered capable of managing a small farm. No payment is required at the time of the purchase, but the property is appraised and a semi-annual tax of  $2\frac{1}{4}$  percent of the value of the land is imposed.

Besides the privilege of acquiring land on the conditions mentioned above, the owner may, in case he does not possess sufficient means of his own, obtain a loan representing nine-tenths of the amount needed for the building of a suitable house. No payments are required on account of this loan during the first three years, and the interest is  $4\frac{1}{2}$  percent per annum.

Steps have already been taken to reduce the following tenures: counties palatine: Frijsenborg and Brahesminde; baronial estates: Lövenborg, Adellersborg, Juellinge, and Sönderkarle; family entails: Rathlousdal, Egholm, and Birkelse; but it is only in the case of

Egholm (Horns Herred, Sjaelland), that the land has actually been distributed.

It is to be hoped that the acts mentioned herein may prove of benefit to the country, and that Denmark may gain from a social-economic point of view what she unquestionably will lose in the way of culture as a result of the abolition of entails.

Finally I shall add that, owing to the fact that several owners of land-tenures or their heirs maintain that the act concerning the abolition of entails is invalid, being at variance with the Danish Constitution, legal proceedings have been instituted in two instances. The Supreme Court, however, is not expected to pass judgment until the end of the current year.



CASTLE FRIJSENBORG IN JUTLAND, THE SEAT OF THE LARGEST ESTATE IN DENMARK, AND ONE OF THE FIRST TO BE SPLIT UP UNDER THE NEW LAWS. THE PRESENT BUILDING WAS ERECTED 1860-67 UPON OLDER FOUNDATIONS, FROM PLANS BY MELDAHL. THE OWNER IS COUNT MOGENS CHR. KRAG-VIND-FRIJS



*Window by Joachim Skovgaard*

IN VALLEKILDE CHURCH

## Present Day Danish Art

*By* ALBERT REPHOLTZ

The annual art exhibitions here in Copenhagen last Spring did not rank very high, perhaps, in average quality, but presented, nevertheless, conditions pleasing to observe. In part one could see that the nature-distorting, so-called "modern" art tendencies which, owing to the sobriety and critical sense of the Danish national character, coupled with its gaiety, do not easily take root in this country, but for all that appeared to gain foothold here during the war, even with aid of the authorities, again are losing ground with us, so that scarcely any other of these tendencies but "Naiveté," that places simplicity, both real and artificial, on the throne, has any chance of life. Instead, the official art exhibition (Charlottenborg Exhibition) gave the impression that a large contingent of the young generation are working towards a plain, straightforward, and genuine description of land and people, without resorting to strange effects and nerve exciting means, so that we may, perhaps, entertain hope of a fortunate, national development of Danish art.

Chief pleasure, however, it gives to notice how more than one of our important geniuses among the artists, follow their paths as

before, uninfluenced by the change of the times, and led only by the genuine love for art which has always been their guiding star. In this respect, The Free Exhibition in Copenhagen still stands as a shining example.

It would be easy to write a very interesting book about the significance, for Danish art, of this institution, now a generation old. The "free exhibitors" have not only counted among their members now deceased artists, such as Kroyer and Hammershøj, who were, and Zartman, who had deserved to be, of European renown, but The Free Exhibition constantly gives shelter to several of Denmark's best living artists, among others the greatest of them all, JOAKIM SKOVGAARD, whose enormous productive faculty and rare artistic power neither age nor sorrow have been able to curtail. Some colored cartoons for glass painting in a Danish Free-Congregation Church, have this year shown his brilliant composition talent and his well-developed and decorative sense of style, in which are united elements from ancient Greek art and Italian Renaissance amalgamated, in an inexplicable manner, with the artist's own peculiarities. The decorations in Viborg cathedral and the beautiful Skovgaard tapestries, of which "Queen Dagmar," exhibited this year, abounds with greatness and simplicity, are destined to carry the name of Skovgaard far abroad. Last year he showed himself, in a series of Paradise pictures, such an exquisite animal artist, that none of our professional animal painters dare challenge him.



Bronze by Utzon Frank  
ATALANTA

Another of the "free exhibitors," the very much younger sculptor UTZON FRANK, whose accession to the position of professor of sculptural art at the Danish Academy of Art, surely will have great influence on sculpture in this country, also is indebted to old art, especially the Florentine Renaissance masters. This influence, together with his sense of beauty, gives his works a noble firmness not general in recent Danish plastic. A long series of pretty, minor works from his hand were shown this year, besides a full-size statue of the runner Atalanta, whose face expresses a charming simplicity and innocence, and in whose young body strength is united with muscular ease in a most convincing manner.

WILLUMSEN, who was one of the founders of The Free Exhibition, is still, although no longer young, as rebellious as a lad and one of the great contradictory signs in Danish art. His placard-like crudity in color and brush and his



Painting by J. F. Willumsen

SLARAFENLAND

merciless characterization repulse many, but scarcely any can avoid a strong impression of his style and singular personality, with its conspicuous manliness. His best picture this year was a portrait of a Negress executed in sparkling likeness but hardly adapted to reproduction.

One of the accompanying illustrations represents a drawing by NIELS SKOVGAARD for a folk-tale from South Jutland: *Alterhalken i Fjælde*. One sees here the horrible wizard Etbén pursuing the peas-

ant who has stolen the subterranean golden beaker. To quiet the reader's apprehension it may be well to remark that the peasant got the best of the wizard, and the beaker was later used as a chalice at the altar in Fjælde Church. Niels Skovgaard, who like his brother Joakim, whom he greatly resembles, is an all around artist, has distinguished himself in more than one way, but there is no doubt that as illustrator of our ancient Danish folk tales he has made his chief impress in Danish art. His fantasy, his humour, and his ability with scanty material to strike straight to the essential, characterizes his power of illustration, the results of which, on account of his great particularity and self criticism, in almost every picture are the fruit of numerous attempts. Although unfortunately this condition leads to limited production, yet Danish folk legends illustrated by this distinguished artist ought to find their way to the many Danish-Americans who with piety embrace their old country and its memories.



*Drawing by Niels Skovgaard*

THE TROLL ETBEN PURSUES THE PEASANT



## The Latest Danish Books

By CHR. RIMESTAD

The generation of the nineties, rich in lyric talent, signified a renaissance in Danish literature. The most prominent authors of that period were: Sophus Clausen, Sophus Michaëlis, Johannes Jørgensen, Helge Rode, and Niels Möller, and among these the three last mentioned writers have this year appeared with new books.

In *The Legend of My Life (Mit Livs Legende)* Johannes Jørgensen has produced his autobiography. It is fascinating and gripping, unquestionably the most fanatically veracious description of an intensely interesting life ever published in Denmark. The author has been greatly aided in his work by a diary which he has kept since his early youth, thus enabling him to verify his impressions from that time.

The first chapters, describing his childhood in Svendborg and the days of his youth in Copenhagen, are full of poetry; the author reveals a charm and depth of feeling characteristic of his best works. After having turned away from the worship of nature and beauty, we find the author passing through a religious crisis, disappointed and near despair. He has not found the comfort and strength he hoped, and now seeks happiness by returning to the Christian faith that he had abandoned. The reader follows the life of the young man for a number of years. Those who are acquainted with and love Johannes Jørgensen's earlier works, will feel most keenly interested in this narrative of his development. But also those less familiar with his writings, will relish this account of the struggle of a soul in utter darkness, only occasionally lightened by a ray of hope. It is rare that a religious crisis has been related with such minuteness, such self-denouncing candor and veracity; the only works in modern literature to equal this narrative are the writings of Huysman.

Another author of the above group, Helge Rode, has written a drama *A Man Went Down from Jerusalem (En Mand gik ned fra Jerusalem)*. This play, which has been produced on the Royal Theatre in Copenhagen, created great interest and caused much discussion, especially in view of the fact that it has been surmised that the principal figure, the famous Jewish, international author, Stern, is identical with Georg Brandes. Unquestionably there is a resemblance: for instance, Stern uses very vain language, and Brandes is not void of personal vanity. But in spite of this similarity, Stern is a broadly drawn type, the incarnation of internationalism which at present seems to be rare and even unwelcome in the world, while so-called patriotism is growing rapidly in every country. However, it is unfounded to call

the tendency of the play anti-semitic, as certain critics have claimed. As a matter of fact, no tendency has been followed in dealing with the problems of the Jewish situation; the matter has been treated from a purely psychological point of view, with absolute frankness and without any accusations, free from all sentimentality. It is also incorrect to maintain that Helge Rode has cast all the shadows on the figure of Stern: had the author intended to abuse this character, he could have accomplished his aim by more powerful means. In fact, the sympathy of the reader is rather with this man, so small do his adversaries appear.

The third of the group from the nineties mentioned above is Niels Möller, who after many years of silence has published a volume of poems *The Oak Grove (Egelunden)*. He is but little known by the public at large, having for the past twenty-five years been occupied mainly in scholarly research work, which has resulted in an excellent History of Great Britain and in admirable translations of English and ancient Greek poets. His poems show a delicate treatment of the language; they are of a strange, complex rhythm, and underneath the precious dress of words and rhythm we perceive the pulsations of a soul imbued with the old ideals: justice, loftiness, and thirst for knowledge. He does not believe in intimate, self-revealing lyrics, but has clothed his ideas in symbolism, or myths. His last collection, comprising all the poems he has written during the past twenty-five years, contain splendid character studies of men with whom he has come in close contact and who have inspired his admiration: Brandes, Höffding, Ibsen, and Valdemar Vedel. Simple, yet filled with deep pathos that grips our heart, is his poem lamenting the too early death of the highly gifted scientist S. P. J. Jacobsen.

The younger generation we find represented by Johannes V. Jensen, Otto Rung, and Frederik Poulsen. The latter has published a volume *Travels and Sketches (Rejser og Rids)* characteristic of this author's brilliant talent. He is one of the foremost students in Northern Europe of the ancient Greek language and art, and although his travels were conducted in the pursuit of certain scientific studies, he has had an open eye and mind for whatever nature revealed to him. Endowed with a rare power of description, as well as a profound understanding of human nature, he has described the events of his travels. His account of the period he spent as a tutor on a Polish estate is fascinating as an exotic romance. In the final chapters of his book he travels in the world of the child, and seldom has the awakening of a young girl been rendered with more painstaking exactness of observation and, at the same time, with tender understanding.

To his former epoch-making series of books dealing with historic and pre-historic subjects, Johannes V. Jensen has added a new volume

*The Lost Land (Det Tabte Land)*. This book, which is the first of a new series and will next year be followed by a book on Columbus, has for a long time been anticipated with intense interest. The scene of *The Lost Land* is laid in a distant past, a pre-glacial age, when the Northern countries had a tropical climate. The author possesses, indeed, an unusual imagination, combined with a rare gift of description. He merges himself in the existence and feelings of our forefathers, and his style is always expressive of their thoughts and ideas. He writes so fascinatingly that the reader overlooks the fact that the book is entirely void of dialogue. It requires a peculiar perception to create the mental illusion by adopting this method of description, but Johannes V. Jensen grips the reader and holds his interest until the last. Throughout the book it is the author who speaks, yet he successfully conceals his own ego. The story describes an ancient clan out of whose midst one member, a genius, discovers one of the fundamental elements: fire.

Another remarkable book is Otto Rung's *The Bird of Paradise (Paradisfuglen)*. This author has in later years passed through a rich human development. For some years he was a lover of the grotesque, an ardent worshipper of ultra-modernism, and seemed endowed with a visionary power, by means of which he often succeeded in disentangling the wilderness of human instincts and inclinations. The book that brought him into the foreground is *The White Yacht (Den hvide Yacht)*, one of the most mystic and subtle books in modern Danish literature. Formerly he created his characters from out of his own imagination, symbolizing the main tendencies in human nature. In his excellent book *The Great Caravan (Den store Karavane)*, rather an epic-lyric poem than a novel, his characters are the personifications of dreams: the reality is Egypt, which he describes to the reader with a skill that is truly wonderful. Whether he writes about ancient Egypt or the modern world, his style is equally masterful. In his latest works *Sinners and Rogues (Syndere og Skalkke)* and *The Bird of Paradise (Paradisfuglen)* he relates his direct observations from human nature. With a dry humor and sympathetic irony he pictures the common man. In *The Bird of Paradise* he gives a description of middle-class life in Copenhagen. The book contains excellent character studies and is full of ideas. Ishøj who starves himself to death, thus leaving this life for which he feels nothing but hatred, is a typical figure of the anarchistic community; two other characters in the book, Ræder and Blunk, represent good and kindly people, always ready to help others, showing a thorough understanding of human nature. Flore, the bird-dealer Fagerlin's fascinating little daughter, is the incarnation of feminine dreamlife and feminine instinct, who, endowed with an infinite charm, is destined to win the world's love and admiration. Mr. Rung has a

special ability to transform reality into rainbow-colored dreams; when he describes the store where the child sleeps her "sleep of beauty" among the birds and fishes, his prose has a lingering and powerful rhythm, enchanting like French Alexandrines written by a master of verses. *She* is the bird of paradise, who is to go out into the world and who by the rhythm of her slender and graceful form and her bewitching smile is to lay the world at her feet.

Among the younger poets, Emil Bønnelycke shows a sparkling and virile talent. He has published a collection of poems and a novel entitled *The Spartans* (*Spartanerne*). In the latter the scenes change like the reels in modern films: He describes a love-affair during a war in ancient Sparta, relates episodes from the battlefields of the recent world-war, and finally narrates the story of a young Dane's life in Jutland. The two first episodes contain valuable points, while the last is deeply touching in its description of human nature. Unquestionably, the author in this story deals with material taken from his personal experience. In his lyrics Mr. Bønnelycke sings the praise of modern contrivances: the train, the aeroplane, and factories. At times he is somewhat forced, often showing the influence of Johannes V. Jensen, but he is always most descriptive.

Among contemporary Danish poets Hans Hartvig Seedorf stands foremost as a lyricist. His verse has a rich euphony, a sweetness of melody and of imagery, and a Dionysian fullness of life that have already secured for him a large and faithful public.

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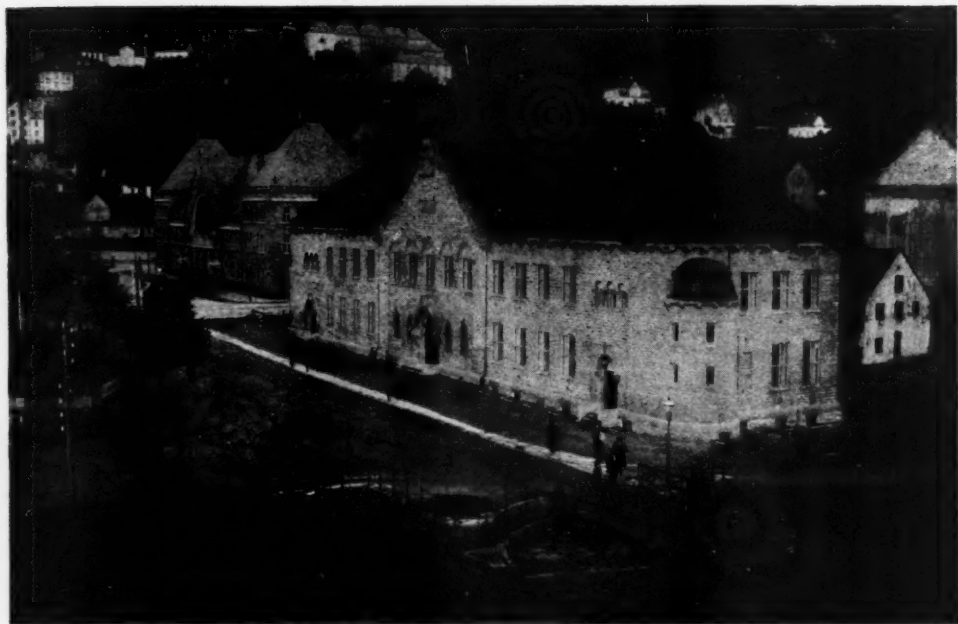
## Silken Shoe Upon Golden Last

By J. P. JACOBSEN

Translated from the Danish by CHARLES WHARTON STORK

*Silken shoe upon golden last!  
I've caught a maiden and hold her fast—  
A beauteous maiden and hold her fast.  
None is like her upon God's bright earth  
I am sure.  
As the sky of the south, as the snow of the north,  
She is pure.  
But the joy of the earth has come into my sky;  
A flame leaps out of my snow.  
No rose of summer is redder,  
And her eyes are black.*





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## Recent Norwegian Books

By ARNE KILDAL

Of the new books that appeared in Norway last Christmas there are a few worthy of attention. The famous dramatist Gunnar Heiberg issued a selection of short essays and articles under the title of *French Visits*. He deals with subjects at home and abroad, literary, artistic, and critical, and fills his deliberations on the nature of art and the art of criticism with the humorous scorn and the inspiring love of the beautiful which is typical of this writer. Heiberg has a faculty of summing up the essential of a case in a few striking words, frequently of an almost explosive effectiveness. For instance, his characterization of the statues of Ibsen and Björnson outside the National Theatre at Christiania is wonderfully illuminating and to the point, being a masterpiece of adroitly expressed irony in a literary style of elegance and charm.

Belonging to the same school of prose writers is Gerhard Gran, until recently professor of literature at the University of Christiania. He is also a master of clear and beautiful language and knows the effect of a clever witticism and a humorous or ironical outburst, although he never goes to the extent of disrespect and scorn, in which

Heiberg frequently indulges. Gran's work on the cultural life of Norway in the last century (*Norsk Aandsliv i 100 aar*), of which the third volume now has appeared, gives an excellent presentation of the intellectual development of the country, as viewed through its literature, and contains some of the most entertaining and most elegantly written literary essays in the Norwegian language. Perhaps the chief merit of the work is the striking and pointed characterizations, which make the individuals live clearly on the background of the time, forming a picture full of force and vividness.

At present Gran is at work on a biography of Alexander L. Kielland, a work that probably will appear this fall and is looked forward to with keen interest.

It is many years now since Arne Garborg issued an original work. All the more interesting it is to get the opportunity to read consecutively the political articles which he has written in the daily press during a long period and which have recently been published in book form (*Politik*). Of the political journalists of Norway none has used a sharper pen than Garborg. Not only every sentence, but every word has been thoughtfully considered. And the years which his articles cover, the period of the last phase of the union with Sweden, are of the most interesting in later Norwegian history, leading up to the attainment of full national independence after a period of unions of about 500 years. Garborg's work throws valuable light on the political development of the country and also has intrinsic merit from the strictly literary point of view.

One of the most fertile authors of present day Norway is Hans Kinck. Having finished the bulky three volume work, *The Avalanche*, a couple of years ago, he has already completed two new books since then. One is a collection of studies on five Italian poets of the present time, *The Voice of the Race* (*Stammens röst*), in which the writer attempts to trace the typical characteristics of the culture and form of expression of the Italian race. He also draws comparisons with other civilized races and with special Norwegian conditions, in this way making an appeal to the interest of the general reader. Kinck's language is heavy and cumbersome, which makes his books not easy reading. But he is one of the most intellectual of the writers of the day, and his ideas, imagination, knowledge, and speculative ponderings combine to make his works literature of a lasting value. The second book, *The Golden Age* (*Guldalder*), is a novel of Rome at the time of Augustus, in which the author draws an impressive picture of the age, giving it a general application outside the limitations set by time and space. It is a picture of the greatest human interest, a work of a true artist and a human being, who sees the connection between the various ages of the history of culture and the similarities in

the conditions of life and fortune of widely different generations and individuals.

A very interesting book has been written by the literary critic Charles Kent, *The Day Dream (Dagdrømmen)*. It contains essays on John Ruskin, William Morris, and the Danish authors Johannes Jørgensen and Harald Kidde. All these writers belong to the school of romanticism, the type of "dreamers" who cannot find satisfaction in the world of barren facts and realities in which they live. They dream of ideals, which they actually succeed in realizing to such an extent that the realities can be merged into the ideals, forming a harmonious view of life with a noble meaning and a guiding star for the aspirations of the mind. Widely different as these writers are, they have in common the longing for the beautiful in life and the desire of ennobling the lives of human beings by spiritual assets that may to some degree set back the materialistic tidal wave of the age. The studies have been made with much sympathy and understanding, and indicate that the author himself is in perfect harmony with the philosophy of life of which he makes an analysis. Of particular value is the essay on Harald Kidde, the late author who in his lifetime never attained the recognition justly deserved and whose writings have never before been the object of such a comprehensive and profound interpretation. Charles Kent has previously appeared with a small collection of subtle poetry, *June Nights (Juninætter)*, in which he showed himself as a poet of decisive talent.

A popular scientific work of some importance now being published is Professor Alexander Bugge's *Illustrated History of the World for the Home*. It will be complete in 8 volumes, covering the periods from the earliest age to the present time, including the history of the recent war, and containing an abundance of pictures. Professor Bugge is a noted historian, who would seem to possess the qualifications for writing a work at the same time scientifically exact and trustworthy and popularly entertaining and interesting.

Of the later novels Kristian Elster's *Of the Family of the Shadows (Av skyggernes slegt)* has attracted some attention. It treats of the decay of the old Norwegian "embedsstand" (the office-holders) and its tendency to be swallowed up by the more thrifty and persevering peasantry. The theme is not particularly new and original, but is developed with considerable skill, and gives the author an opportunity for character delineation of no ordinary merit. The book gives a true, realistic picture of life and conditions in a small country place on the west coast of Norway and contains many passages of beauty and keen observation. In spite of some tardiness in the development of the story, the book succeeds in holding the interest of the reader, leaving a very sympathetic impression and giving promise for the future devel-

opment of its author. Other noteworthy novels are Johan Bojer's *Dyrendal*, Gabriel Scott's *The Description of Vindholmen* (*Vindholmens beskrivelse*), and Barbra Ring's *The Gold Cloak* (*Guld-kappen*).

A new drama that has attracted considerable attention is the young writer Helge Krog's *The Great We* (*Det store Vi*). It has been performed at various theatres in Norway and Denmark and was met with general approval on the part of the public. The theme centers in a conflict raging between the truth-sayers on the staff of a large newspaper and the business interests of the same publication, and gives the author room for drawing a number of original and well-observed characters as well as for demonstrating the hollowness of many of the "moral influences" of present day society. The scenes are vivid and well-arranged and the dialogue enlivened by many witty repartees and satirical hits at live issues of the day. The play is somewhat spoiled by a farcical closing act which clearly indicates the hand of the beginner, but nevertheless it is one of the few works of later years which gives promises for the future development of the dramatic art of Norway.

Less remarkable is a play by Hjalmar Christensen entitled *Professor Marga*. Without being significant in any respect, it is replete with good humor and hilarity, attacking politically the League of Nations and humanly a type of women authors who are ever inclined to make "confessions" in their books.

A new collection of poetry by Herman Wildenvey is always met with much expectation. His latest book, *Secrets* (*Hemmeligheter*), is one of his very best works. It is rather different from his previous output, the tune being more tempered and resigned, not so full of irreverent remarks and youthful pranks. The poet has grown older and frequently takes a retrospective view of his life, he is more moderate and dignified in his expressions and the depth and intensity of his emotions show a remarkable development. Some of Wildenvey's best poems will be found in this latest volume, sensitive and genuine and ringing with that musical rhythm that originally created this poet's fame.

Fresh from the press is M. S. Hansson's study on Norway's relation to Denmark during the Dano-German war of 1864 (*Norges forhold overfor Danmark i 1863-1864*). The author has himself lived through these years, so significant to the fate of the Northern countries, and renews the old and formerly much debated question of Norway's and Sweden's alleged "betrayal" of Denmark in the momentous year 1864. Previous to the war, students, poets, and artists of the Scandinavian peninsula, in enthusiastic support of the idea of "Scandinavianism," had promised their Danish brethren the assistance of their governments and armies in the menacing war, and the ruler of the United



Kingdom, Carl XV, wanted to have the promises put into action, but was disavowed by his political counsellors of Sweden. The fact that the responsible statesmen of Sweden and Norway refused to help Denmark in her hour of distress created a storm of disappointment and indignation among the intellectuals of those countries, and this emotion colored much of the poetry of Ibsen and Björnson at that time. In Hansson's essay many misunderstandings are cleared away and many obscure points enlightened. It is clearly pointed out that Norway and Sweden were willing in 1864 to join Denmark against Germany and Austria provided England's support could be counted upon, and the author is right in underscoring that this was a sufficiently bold enterprise to be perfectly in harmony with "the laws of honor." He also demonstrates the ill effects of some of the frivolous Danish politics of previous times toward Germany, and succeeds in liberating Norwegian consciences from any feeling of "betrayal" to Denmark during that most disastrous war. After the recent settlement of the Slesvig question—a settlement that may not even be final in the history of that disputed country—this study of an important phase of an old problem is particularly timely, and will be read with benefit and pleasure by everybody interested in the newer history of Northern Europe.

Another recent publication of some interest is the late teacher Carl Christensen's Memoirs (*Livserindringer*). The author died a short time ago after a career of 53 years teaching at higher educational institutions in various cities of Norway. He was a distinct personality who understood the human side of his pupils, which fact explains his immense popularity, demonstrated to its utmost degree when the pupils of the last school at which he taught, after he had tendered his resignation, sent in an unanimous request to have him come back to the class for one more year. The book is full of life and humor, written in the spirit of a boy who, as he said of himself, "never grows old." It recites many amusing incidents and is of considerable value to Norwegian history of culture, as the writer was intimate with a number of the famous men of the country and gives an inside view of their personalities. He was one of the chief participators in the ovation (*Fanetog*) given the poet Welhaven in the early seventies and throws new light on this memorable event. When teaching at the city of Tromsø he was the northernmost editor of the world, issuing the little paper *Spitzbergen's Gazette*, and when at work in Stavanger he had the good fortune to tender the first welcome to the explorer Otto Sverdrup after his four years of travel in the Arctic ice. Everything is related in an interesting and entertaining manner, and the reader closes the book with the feeling that he has passed some hours with a pleasing and sympathetic personality.

A small book that has attracted some attention in England is Editor S. C. Hammer's lecture on Ludvig Holberg, "the founder of Norwegian literature and an Oxford student." It is written in English, having been delivered as a lecture at Magdalen College, Oxford, and in this language is undoubtedly the best account in a condensed form of the life and writings of Holberg and his predominant influence on the development of the Norwegian and Danish literatures. The author succeeds in proving the far-reaching statements made in the opening of the address, in which he sums up the importance of Holberg in the following words: "He is the founder of modern Norwegian and Danish literature, the greatest playwright, the first critical historian, the most human and most broad-minded moralist and philosopher of two nations, a man whose constant work was one of educating, who revolutionized the conception of life in two kingdoms, and paved the way for the intellectual and political liberty of the future." Special stress is laid on the Norwegian origin of Holberg and its influence on his mind, a condition that hardly can be overestimated, but which may be liable to give new fire to an old Dano-Norwegian controversy. The writings of Ludvig Holberg are too little known in the English-speaking countries, and Mr. Hammer's address may serve an important mission in calling attention to the great playwright and his work.

It is a happy sign of the times that Norwegian literature to a growing degree is translated into English. The translations of Johan Bojer seem to be a great success with the public, and probably the same will be true of the translation of Hamsun's *The Growth of the Soil* (*Markens Grøde*), which will be brought out in America around Christmas-time. Sigrid Undset's *Jenny* will be published about the same time, and Arne Garborg's *The Lost Father* (*Den burtkomne faderen*) has already been brought out by a Boston publishing house.

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## The Pearl

By HANS CHRISTIAN ANDERSEN

Translated from the Danish by CHARLES WHARTON STORK

*There is a myth, a tale men tell:  
Each mussel shell  
That in the ocean's bitter deep doth lie  
When it has wrought its pearl must straightway die.  
O Love, thou art the pearl my heart hath made,  
And I am sore afraid.*

## The Year's Books in Sweden

By JOHAN MORTENSEN

Despite the rising cost of all printed matter, never has the Swedish book market been so overcrowded as now. An explanation may be sought for this phenomenon in the fact that the new "goulash baron" has a craving for books as well as castle, jewels, and automobile, since a library is considered as necessary in the better-class modern dwelling as an elevator or a bathroom. As the newly-rich have little or no time to select their treasures, they naturally buy large and well-bound books by the yard.

This explanation doubtless contains a modicum of truth, but for my part I am free to attribute the increase in the number of published works to a sudden prodigious growth in the love of reading on the part of the Swedish public.

There would be little but good to relate of this increase in the love of reading and the corresponding output of literature, if only at the same time judgment and taste had been sharpened and refined. But it cannot be denied that in the last few years much has found its way into print that has not been worth it, in the case of both original work and translations. The native output during the war period may be said to have deteriorated in quality—like everything else! Apparently Swedish literature, like literature in most European countries, finds itself in a state of lethargy.

There are those who affect to perceive a renovation of literature after the tremendous events and cataclysms which the World War has brought in its train. It is highly probable that some such change, some such renaissance will shortly show itself, but scarcely so soon as many seem to anticipate. Even in these days of high pressure, when we acclaim and adopt the new with such celerity, time is necessary for the working out of genuinely new conceptions. At the present moment the situation is far too uncertain, both politically and socially, to exert a beneficial influence upon literature. After the French Revolution and the wars of Napoleon many years elapsed before a new direction opened out to French literature. And likewise it now appears most probable that literature will lie fallow for some time before it brings forth fresh harvests.

Nevertheless, even if for the present quantity is much more in evidence than quality, this does not mean that no really good books have seen the light during the past year. A humorous description of life in a small town, called *Markurells in Wadköping*, by Hjalmar Bergman, is perhaps the most promising, as it is the most original, of the novels of the twelvemonth. Since, however, it is to be the subject of a

special analytical study in this periodical, I refrain from reviewing the work in the present instance.

Another young author, Dan Andersson, has made a favorable beginning in the last two or three years with two noteworthy pieces of fiction: *Three Homeless Ones* and *David Ramm's Inheritance*. (Stockholm, 1918 and 1919.) They are perhaps not least interesting as signs of the times, for the author conveys the impression of having issued from that social order which he pictures with a sure hand and profound sympathy. In fact, just as workingmen long ago won influence in politics, they are now opening a way for themselves in literature. And in these two descriptive works it can be clearly seen to what extent the new century's ideas and aims have penetrated down to the working classes, to carry on there the solution of the various traditional problems confronting society.

The two volumes above mentioned belong together both as to subject and the manner of its presentation. They constitute fragments from the life of one family and of one individual. *The Three Homeless Ones* are three brothers, born in the far north of Finmark in a cramped and sternly religious home. Their lives consist of one long martyrdom of poverty, sickness, and burdens, without a single ray of light to illumine the darkness. The oldest of the three cuts his throat in a frenzy of delirium, the second gradually grows blind, and ends in the workhouse, while the third, David, ships as a seaman and lives a wild life on shore leave with strong drink and women of the streets. The narration of all this want and misery becomes in the end somewhat monotonous; there is felt the need of contrast. But through it all there prevails a strong undertone of unmistakably human despair, and there are scenes of intensive descriptive power. A type such as "Black Tea," compounded of spirits, boot-blackening, and Hoffman's drops, is exceedingly well delineated. And what bitter humor does one not find issuing from the mass of bandages, from the midst of which peers forth the one eye of the fallen ship-owner's son, whose cynical philosophy of life is summed up pregnantly in the words: "I have nothing against people's sinking—only, it should be done in proper style!"

In *The Inheritance of David Ramm* the narrative of the youngest of the brothers is carried on. Here we find scenes and criminal episodes in his career, based upon notes jotted down by himself. There are individual scenes that burn themselves into the memory, such as the striking analytic description of a fit of delirious raving, together with interpolated poetic fragments which give proof of a lyric gift of no mean power: snatches of poetry in which David Ramm sings his sick senses to rest, in the midst of which his soul floats off into a world of blissful dreams. The descriptions of nature are also often permeated with a sense of freshness and originality. On the other hand, the con-



nection between David's various moods or states of soul, his inner development, is not adequately brought out. The final solution therefore remains somewhat obscure. The problem which, amid all his excesses, occupies David's mind, is, characteristically enough, of a religious nature. Even as a child he had wandered away from God and he has since been unable to find Him again. But he cannot succeed in forgetting Him either, and in the very fits of insane raving he seeks the God whom he had known in his childhood dreams.

Dan Andersson's two volumes, despite notable deficiencies in technique, give evidence of such striking individuality and defiant freshness that the public cannot fail to await his next work with keen expectation.

Henning Berger, who belongs to a somewhat older generation of writers, has added another to the long list of his captivating series of novels. It bears the title of *The Doomed* (*De fördömda*, Stockholm, 1919.) Henning Berger spent several years of his life in America, and is a modernist and impressionist through and through. He excels in depicting life in the big cities with its feverish unrest, the bitterness and misery not only among the poor but the villa residents as well. He shows masterly skill in the description of the *milieu* itself. Indeed, with the exception of August Strindberg, who in this as in all else is unrivaled, Henning Berger is the one Swedish author who best understands how to delineate the thousand and one small features that go to make up the modern *milieu*, to give the illusion of a modern street or an up-to-date residence. Henning Berger sees and hears everything. Sometimes it were even to be wished that he would spare us some of these multifarious sense-impressions. His characters are nearly always on the go: on the streets, in automobiles, on the railway; they are whirled from one orgy to another, from one woman's arms to another's. A spirit of unrest drives them along, like that which pursues *The Man of the Crowd* in Poe's famous tale.

The people who appear in these narratives are eccentric creatures, sometimes almost without any personality in the proper meaning of the word, such as Herr Hermansson, a man without either will-power or morals, a drinker and a gambler, a degenerate and *déclassé*, whose life is merely a succession of sensations. Be they well-fed or hungry, life's emptiness yawns before them, and they are forever seeking to drown out this emptiness with some new means of stupefying the senses. To quote the professor in *The Doomed*: "We drink to live until death overtakes us. It is remarkable that all of humanity does not do the same, for there are no happy people, only doomed!"

All this unrest and despair, life's meaninglessness and the tragedy of ruined careers Henning Berger renders with astonishing skill. And yet, it cannot be denied that his pictures only too often leave us a trifle

cold. May it not be that this is because he never seems to find time to stand still and study his character more deeply? What an excellent *motif* does he not give us, for example, in the story, *The Slave Woman*! But in this very narrative one remarks more strongly than ever the lack of concentration. It is not so much a story with a consecutive plot as a sketch: as it were, a film story with excellent detail work, but in which one never succeeds in coming close enough to the chief character to feel any real sympathy for her. And so it is only too often with Henning Berger's figures. It is as though one caught a fleeting glimpse of them on a railway journey, had gained a certain impression of their appearance and dress, and begun to feel an interest in them, when they got out of the train and vanished. The journey continued, and they are forgotten.

All the more pleasantly surprised does one become, therefore, on finding our author, in the tale entitled *The Riddle*, deal with a fragment of human destiny that not only busies his sharp eyes and brings his outward feelings into play, but has likewise caused his heart strings to vibrate. It is just the occasion needed to bring Henning Berger's extraordinarily plastic art up to its highest level.

Elin Wägner has had much and deserved success with her lively, light satirical stories. She made her *début* with an amusing account, done with a sure hand, of a few independent young office girls' lives and adventures, called *The Northern Customs Union* (*Norrtullsligan*). In another of her works, *The Penholder*, she depicts a female journalist in a humorous and graceful manner. Both of these volumes are about to appear in new editions. She has also won much applause for her description in broad outlines of peasant life in *Åsa-Hanna*. Whether the same degree of success awaits her latest work, *Liberated Love* (*Den befriade kärleken*), is, on the other hand, more open to doubt. To me it appears to be worked up out of rather scanty material, which it is not a little difficult to labor through. Whether this is due to a spell of fatigue on the part of the author or to the fact of her having ventured upon a task to which her talent is inadequate, I prefer to leave undecided. In any case, it appears to me that her *forte* lies in a certain picturesque liveliness of style and the ability to sketch a hasty profile; the profounder emotions of the soul are foreign to her. But it is precisely these that she attempts to depict in *Liberated Love*. The novel consists in the main of a series of outward events without any real inner connection. The story shows us a genial poet named Philip Humble, who has been living for eight years an uncommonly happy wedded life with his wife Andrea. In his poems he has hitherto chanted her exclusively. That is perhaps a bit too exclusive, and it is scarcely to be wondered at that finally both the writer and others think it advisable for him to change the subject of his outpourings. So he travels to

Africa in order to seek change and a renewal of inspiration. In the meanwhile the World War breaks out—which seems to be a matter of obligation in all serious novels nowadays! The poet is interned in Cape Town, and is unable therefore to return home. During his necessarily prolonged absence Andrea falls under the influence of an uncultured woman lecturer named Dorcas Olsson, is “converted,” and finally departs as a missionary to the negroes of Bechuanaland. Of course man and wife meet unexpectedly in Africa. Philip endeavors to persuade her to return home with him, but Dorcas interferes, and Andrea remains with the blacks, till in the end she is taken home in a dying condition.

The chief interest of the novel should accordingly lie in the dissimilar development of the husband and wife, but one looks in vain for any deep soul analysis. The religious-mystical element in the narrative is represented by Dorcas and her companions. The figure of Dorcas is drawn with some approximation to Selma Lagerlöf's *Bannlyst* (*Under the Ban*), with its masterly interpretation of a modern saint, but Elin Wägner is far from possessing Selma Lagerlöf's strong grasp of the subject. It must be conceded, however, that many of the scenes in the novel are rendered with the author's customary freedom.

A not inconsiderable quota of the literature of the day is made up of the aftermath of the flourishing period of the '80s and '90s of the last century. Collected editions continue to be brought out. The latest in the series of “collected works” are those of a writer too long undeservedly neglected, the poet Ola Hansson. His works are issued by the Tiden Publishing Co. of Stockholm, and five volumes have so far seen the light. Ola Hansson is noteworthy not only as a lyricist, but as a short-story writer and a critic. At first he was strongly influenced by the naturalistic school, and manifested deep interest in the social questions that agitated that period. This side of his activity comes prominently to the fore in his first collection of poems (1884) as well as in various major and minor studies of actual life, such as the satirical novel, *The Home Journey* (*Resan Hem*). But to a cursory glance Hansson's poetic work offered a new characteristic not without certain features analogous to Bourget's pessimistic analytical studies, Edgar Allen Poe's soul dramas, and, a little later, to Nietzsche's theories. In general Ola Hansson's poems betray the stamp of that uneasy and seeking spirit characteristic of European literature in the closing decades of the late century.

Ola Hansson was born in Skåne, of peasant stock that for two hundred years had been settled on the ancestral acres. Skåne, the most southerly province of Sweden, belonged originally to Denmark, and in natural bent, customs, and way of looking at things the people

of that district differ considerably in many respects from the Upper Swedes.

Ola Hansson is one of the first to seek to interpret the Skåne outlook in life and the Skåne landscape.

Hansson is an introspective dreamer and mystic who has grown up lonely and sickly on his forefathers' farm. His poetry is as it were enveloped in Skåne's pale yellow, tenuous fogs of the autumn. There is scarcely another Swedish lyricist so pantheistic in sentiment, one might almost say so formlessly dreamy, as he. His native countryside has become a state of soul, or, as he himself has expressed it: "My being flows out into Nature." If A. U. Bååth, his nearest predecessor as a Skåne bard, is a sort of Swedish Wordsworth, it has always seemed to me that Hansson affords comparison with another of the English masters of natural description, namely Shelley.

Ola Hansson's *Nocturne* (*Notturmo*) is one of the most individualistic collections of poems that have ever been written by a Swede, and it is of considerable importance not merely for Skåne's lyrical expression, but for that of Upper Sweden. It is a poetry overflowing with dreaming and lyrical pathos, of expressions of mood as delicate as gossamer; it is bathed in moonshine, quivering with fearful questioning before the mystery of night and of life itself. But at the same time the poet shows himself possessed of a feeling for outer impressions that makes him an uncommonly quick natural observer. The entire landscape is, as it were, ensouled. It is not so much described as it is absorbed.

The same mysticism is manifested in a whole series of tales. Thus it is in his little masterwork *Sensitive Amorosa*, a collection of narrative pieces depicting the subtlest and sacredest processes of love, and which by their refined manner of presentation, by their fragrance and color, become little prose poems. For Ola Hansson it is in the overlooked and unimportant, the trifling and the difficult to understand, that the explanation of that which is imposing and catastrophic in the tragedies of the soul often lies. In the same way, in *Pariahs*, he gropes after the explanation of the psychology of crime. Possibly he becomes occasionally a bit too subtle in his seeking after these secret causes. But in his best stories, such as *Gallblomma* (*The Sterile Flower*) and *Vägen till Livet* (*The Road to Life*), Hansson reaches great heights. In contrast with so many other works effaced by time, his writings gain with the years. Time has already laid its patina upon many of these pages.

Another work which belongs to this after-harvest, but which at the same time constitutes a new, hitherto unknown production, is a volume of Strindberg's posthumous writings: *He and She* (*Han och Hon*, Stockholm, 1919), which was originally intended, it appears,



to be issued as the fourth part of his autobiography, *Tjänstekvinnans Son* (*The Bondswoman's Son*). But as Strindberg's publisher, Alfred Bonnier, was of the opinion that the book would "raise a storm of indignation and hostility," the volume has only just come out. *He and She* consists of Strindberg's love correspondence with Siri von Essen, at the time married to Baron Wrangel. Later she became his first wife. The events narrated in these letters are not unknown to us. We first became acquainted with them in the first part of *En Däres Bikt* (*A Fool's Confession*), which Strindberg first published in German in 1893. To be sure, the object in that novel was an entirely different one from that of the letters. In that it was to explain the circumstances that in his opinion compelled him to separate from wife and child. This led him from the very beginning of the novel to depict matters in gloomy colors so as to enable him to end by revealing his wife as a fallen and perverted woman—certainly without justification. In the letters, on the contrary, everything is boundless love and laudation. But, once one bears this difference clearly in mind, *A Fool's Confession* is of value in conjunction with the reading of the letters: it fills out certain gaps in the correspondence.

These letters constitute an exceedingly interesting and hitherto unique document in Strindberg's life story. In the other parts of his autobiography he talks about himself as if he were another person, an outsider, and contrary to a sense of honor, he frequently interprets his recollections according to the mood of the moment. Here, however, it is his own self that speaks, without any mask. The portrait remains nevertheless in its entirety such as we have already learned to know: a mimosa-plant, supersensitive to all impressions, a man with all the passions and all the brutality of the primitive creature, sentimentally religious and a sceptical iconoclast at one and the same time. Yet we come nearer to him in these letters. We sense the atmosphere in which he lived at the time. Already his style is other than the simple, clear expression that we are familiar with elsewhere. It abounds in expressions from the obsolete poetic imagery of the '60s, which he himself was so soon to be one of the most daring to pull to pieces.

But if the form is frequently borrowed, the passion itself which pours forth in these epistles, is genuine enough. It is one of the forces of nature, which breaks loose, lightens and thunders, and we readily forgive it for not seeking conventional or refined channels. How has he not celebrated this woman, whom he certainly loved most of all! Loved and hated! Every evening in his attic he sets up a kind of altar, above which, between flowers and candles, he has placed the picture of her whom he names his Madonna. What bursts of dark melancholia, should he for a moment believe that she is slipping from him! And what wild and often grotesque outbursts does not the

memory of the scenes of passion through which he has passed call forth!

Scenes like these cast a glimmer of light over the hatred of women which characterizes Strindberg's writings. Hatred constitutes quite simply the natural reaction from this insane and tempestuous idolatry of a woman.

*He and She* contains supplementary matter of the utmost interest for Strindberg's biography. They can not be said to furnish a description of that stormy period in his career based upon documentary evidence. But they do undeniably open up vistas into a fascinating psychological drama.

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## The Literary Production of Last Year in Finland

By ANNA-MARIA TALLGREN

Considering that no more than seventy years have passed since Russian bureaucracy put an end to all literary production in the Finnish language that did not treat of economical or social questions, the development of our literature seems, to put it mildly, very rapid. Not only as to quantity, which by no means always is the best—nowadays there is an almost terrifying superabundance of belletristic literature—but also and above all as to quality: the literature in the Finnish language can already now show names and works of importance even outside the boundaries of Finland.

The literary production of last year was a new and pleasing evidence of this. It brought forth one volume of poetry in particular, the appearance of which has to be considered a remarkable event—the fifth collection of poems of V. A. KOSKENNIEMI, *Sydän ja kuolema* (The Heart and the Death).

In contrast to Eino Leino, who is the second great name of the modern Finnish lyrical poetry and whose most unexhaustible source of inspiration is the ancient folklore of Kalevala,\* the poetry of Koskenniemi originates in the worlds of beauty of classic antiquity. His verses were before mostly plastic visions of beauty, cool and passionless, in the spirit of the French "parnassiens"; now their range

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\*The first series of Eino Leino's *Helkavirret* (Incantation Songs) is one of the most monumental achievements of our poetry. The second series, which appeared last year, does not reach the same standard.

has widened, they are richer and more true to real life, and through the classic rhythms and poetical metaphors the great and strong feeling of the modern man shines forth. But what distinguishes the latest poetry of Koskenniemi and not least his most recent volume from all ordinary poetry is the greatness of its metaphysical view of the world. The poetry of Koskenniemi is a product of despair; but saying this we have to give the word the meaning which Leopardi in his time gave it: to him death is more real than life, which is an endless struggle against all-absorbing emptiness and destruction. Most concentrated and artistically most important this pessimism of Koskenniemi appears in his elegies and above all in those short epitaphs, modeled after the ancients, which are contained in *Sydän ja Kuolema*. Never before has poetry in the Finnish language in such a soul-stirring and convincing way confessed the wisdom of King Solomon and the vanity of all.

If Koskenniemi is the great metaphysician of Finnish lyrical poetry, the same honor in prose belongs to F. E. SILLANPÄÄ. As an interpreter of the soul of the people, a describer of its life and customs, he carries on the traditions of Aleksis Kivi, later Juhani Aho and Johannes Linnankoski, but he sees and conceives everything in a new way, all his own. Somehow Sillanpää seems to stand as close to nature and the universe as a human being ever can, yet not in a romantic but in a quite realistic sense, one would like to say by primary instinct. His view of life has above all deepness and perspective. It is as if many ideas such as time and place, life and death and nature unveiled themselves before his eyes, again to appear such as they really are, measured by the measures of eternity. "I have the feeling," he says in one of his tales, "that the growth of all those leafy flower-stalks is more familiar to me than to anyone else, likewise the varying fortunes of men and the sublime unity of the all."

The two most remarkable works of Sillanpää so far—he is still young, some years over thirty—appeared last year. One of them, a collection of short stories, *Rakas isänmaani* (My dear native land), contains just this kind of deep and quiet metaphysical poetry in prose form, the other, the novel *Hurskas kurjuus* (Pious Misery), traces back to an earlier time the psychological factors which finally led to the terrible rebellion of 1918.

Sillanpää states the causes and explains the motives of the rebellion. Maila TALVIO's big novel *Kurjet* (The Cranes) moves in the same spheres but describes chiefly the event in itself, as a finished fact. Her rich art, in which a strongly realistic outlook on life unites with a subjective intensity of feeling, triumphs in this novel: they really live, those ten persons whom she brings forth on the stage and who represent the most different views of life—the men who bravely risked

everything in our struggle for liberty, the Jaegers, further the farmers, the clergymen, the agitators, the cottagers, the soldiers, all. In addition to its literary merits her novel will be of importance in times to come for the history of culture.

Also Runar SCHILDT, the foremost representative of the narrative literature of Finland in the Swedish language, has used the events of the same hard times as a basis for his new collection of stories, *Hemkomsten* (The Return Home). But in these stories he has more exclusively than Maila Talvio given himself up to the study of the human soul as such, eliminating everything external and nonessential: his novels are above all psychological art. His knowledge and understanding of human nature appears here wider and deeper than before, while at the same time his way of expression has attained a great simplicity. When Schildt's art is at its best one would like to use the word unbribable about it, and, a remarkable master of form as he is, he no more, as sometimes before, yields to external show.

Jarl HEMMER finally, who during the last year published not less than two volumes of poetry, *Över dunklet* (Over the Dark) and *Prins Louis Ferdinand*, is the greatest hope of the Swedish lyrical poetry of our country. In his poetry there is both grandeur of thought, external perfection and melodious rhythm. Though he is still some years below thirty, he masters the form; his rhythm is firm and his rhymes are perfect. But it is above all the young and beautiful ethical purity of Hemmer's poetry that impresses the reader. In his verses there is no posing; they are honest, noble, and ardent, full of the burning passion of the young truthseeker.

It would be interesting to follow the course of the lyrical poetry in Finland, of the poetry written in Swedish, but especially of that written in Finnish, during the last years. Although our prose literature is able to show many remarkable results, it is nevertheless the poetry that most clearly indicates the development which the last decenniums have brought forth in Finland. In the future I hope for an opportunity to outline in the columns of this journal the development and different stages of this Finnish poetry.



# Gunnar Gunnarsson: Seven Sonnets\*

By SKULI JOHNSON

The author of *Guest the One-Eyed* and *The Great Borg Clan* together with other novels on Icelantic subjects already enjoys a European reputation as a novelist and, it is to be expected, will presently reap a similar success in America. As a writer of verse, however, he is little known even to his own countrymen, and yet, in this department of literature, he has to his credit some work worthy of notice. This is especially true of his sonnets, seven in number as enumerated in the foot note. It is the purpose of the present article to give a brief survey of these in chronological order.

*The Red Rose* relates an episode of which the setting might have been in any continental *bier-halle*; "*We twain sit by the wine-cups' galaxy*," the female companion of the poet has a red rose on her breast continually heaving, for "*Varied thoughts are stirred by Bacchic streams*" that words utterly fail to express. They seem to be alone in the place despite the circumambient crowd—

*"We sit alone amid the hall's glad glee,  
Our hearts in love's abandon break each bar,  
Oblivious to the instruments that mar  
Herr Hayden's tune....."*

The octave prepares for the action of the sextet: the poet plucks the rose from his lady's breast, kisses it, places it on the stand, closes his eyes, and, as he furtively glances up, he sees the maiden with smiling countenance, kissing the rose. They pledge their love loyalty. This sonnet is founded on realism that is neither too commonplace nor over extravagant; the sextet is delightfully touched by symbolism.

The subject *At Thy Lips* is akin to that of the preceding: "*Anigh thy lips my dream-thoughts domicile*." The former, however, was chiefly narrative, whilst the latter is mainly reflective—the poet appraises the kiss, the smile, the hand-touch of his beloved. How inestimable each of these is!

*"I quaff thy soul from out a cup of bliss  
Like ruddy wine refreshing when we kiss  
With mouth to mouth....."*

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\*I. *The Locomotive*: Copenhagen XIX Year 1913.

(a) Four Sonnets (pp. 51-53).

1. *The Red Rose*
2. *At Thy Lips*
3. *The Herb of Sleep*
4. *The Aspen Tree*.

(b) *Nights Lay* (p. 115).

II. *ibid.* XX Year 1914.

(a) Two Sonnets (pp. 51-52).

1. *Winter's Night*
2. *Snow*.

His eyes cull every smile that she grants and, much affected, show it to his heart. This suggests a passage in Shakespeare\*, regarding the co-operation of heart and eye. The poet's eyes are the while

*"Boastful of conquest—like a boy in this  
That comes home proudly with his pail and his  
Berries and blue-stained mouth. . . . ."*

These lines are very true to life and Northern in their satisfying simplicity. The snowy palms of the beloved brush away sorrows even as the sun "with its wing of rays" sweeps away "earth's chill, dark anxiety." A great ancient realist† achieves the same figure.

*The Herb of Sleep* is still more philosophical. In this plant the poet perceives a duality, its existence being a struggle between evil-doing and the doing of good. Significantly, he regards the former as predominating. This discovery he applies to himself; here he affirms the Stevensonian theory of *Dr. Jekyll and Mr. Hyde* and finds that the ugly impulses of his nature are superior. An epigrammatic effect is noticeable toward the close of the sonnet.

### THE HERB OF SLEEP

*O ruddy bloom, with melancholy on  
Thy face faint-smiling at noon's sunny hour,  
Thy bosom hath a swelling wound; sad flower,  
Thy soul, all feverish with vile poison,  
Doth dual seem: the dire, damaged one  
Aims woes and deaths upon the earth to shower,  
The other would with glad aid all endower  
And wails the deeds her sister soul has done.*

*To thee I'm kin: two streams, one pure as tears,  
One venom-turgid, flow within my breast;  
Hence filth and tears are found most commonly  
To fare from me mid foulest scoffs and sneers.  
My gibing demon ne'er doth give me rest—  
And venom dark destroys thy cup for thee.*

The last sonnet in this series of four is also interpretative. It argues the poet's intimacy with, and understanding of, external nature. *The Aspen Tree* is not a mere *populus tremula*; it is a graceful maiden, the Moongod's well beloved; she was forsaken and now moans softly concerning her woe, as the night breezes go sougning through her

\*Shak. Sonnet No. 7, 11. 1-2.

*"Betwixt my eye and heart a league is took,  
And each doth good turns now unto the other."*

†Euripides.

leaves. The motif is idyllic, and there is an elegiac effect akin to that of Tennyson's *In Memoriam* in the tetrameter lines with their enclosing rhymes. Its conclusion is Miltonic.\*

### THE ASPEN TREE

*Mid darkness I have deemed to be  
Odes soulful in thy soft repine,  
For formerly no friend was mine,  
And oft at night I sat by thee.  
Thou told'st a tale, and every tree  
Was wholly held by charm divine,—  
Thou told'st them of the leal moonshine,  
The moon loved thee—it seemed to me—  
And gave to thee, his gracile maid,  
The dreams and elegies of earth  
As pledge of trust—but took an oath  
Of thee alway to keep thy troth.  
Thou sing'st now lays unmixed by mirth,  
And thine heart's wound is ne'er allayed.*

From the title of the next sonnet—*Night's Lay*—one expects to find a conventional *nachtlied*, but one is agreeably surprised by the author's treatment. The poet, sojourning abroad, sick and sorrowful, turns his night-thoughts to his far off native land: he seems to be there anew—

*"For nimble thought can jump both sea and land  
As soon as think the place where he would be."†*

The recollections of his happy boyhood there temporarily assuage his soul. The patriotism that pervades this portion of the sonnet is unfeigned, simple and sure: it is a worthy earnest of the spirit especially manifested in the author's most recent novel, *The Blood Brothers*. In the second tercet, the thought melts into a mystical evaluation of dreams and into an equating of sleep and waking, life and death—an idea familiar from Euripides.

*"Who knows but death may be what men call life  
And life be dying."‡*

### NIGHT'S LAY

*At midnight, when sad cares and sick'ning woes  
Filch from my weary mind its wonted sleep,*

\*Mark Pattison: *The Sonnets of Milton*, p. 125. Sonnet 7, 1, 14:  
"Where Love has made a wound that never heals."

†Shakespeare: Sonnet 44, 11, 7-8.

‡Euripides: *Phrisc.* frag. 833.

*Homewards, o'er lengthy ways in thoughts I leap  
And my heart roves, till murky night-time goes,  
O'er hill and vale, ridge, rill and grass-clad close,  
Where erst I dwelt and knew not that the deep  
And days beyond, for me my fate could keep  
Dead-bringing nights and days of throbs and throes.*

*How changed is all and alien! Thee, I find  
My youth's abode, and briefly woe beguile,  
Like a young shepherd on his summer lea,  
And as of yore pale avens-garlands bind—  
Life is God's dream: He lightly slept awhile—  
And sleep and waking seem the same to me.*

Two sonnets remain: *Winter's Night* and *Snow*. The former is composed in an ecstatic mood. "*Night, winter's night,*" is all pervasive. The poet looks up: the starry heavens arouse in him a wonderment akin to Kant's. Yet there are countless things that elude our gross senses—Joseph White's sonnet on night incorporates the same idea. The second quatrain of *Winter's Night* expresses a reverential dedication of the self and the self's all to the astral immensity, the poet at this point confessing adherence to pantheistic faith. In the sextet he again becomes exclamatory, then questioning: "*Who e'er has dreamt of all that dies and lives?*" The order here is important: there is continuity of life, and death is merely a mode of transition. The next line asks: Is holy night (viz. God) immanent or transcendent? To all this the night gives ambiguous reply: soft falling snow. Our ultimate questions ever remain unanswered.

### WINTER'S NIGHT

*'Tis winter's night. The depth of blue displays  
Whole starry worlds that mid the moonlight shine,  
Yet myriad realms our minds may ne'er divine;  
Fore'er they 'scape our earthly grasp and gaze.  
My spirit bows before thee, lofty space,  
In utmost rev'rence. Every breath of mine,  
Each thought, expanse of heav'n, is wholly thine:  
To thee my heart attunes its little lays.*

*Eternal Space! O holy heaven's rose!  
Who e'er has dreamt of all thy bloom and light?  
Who e'er has dreamt of all that dies and lives?  
Doth holy might dwell in thee, or enclose,  
Opulent life? O azure winter's night,  
Soft-falling snow thy riddling answer gives.*



The last line introduces the companion sonnet on *Snow*. The poet is still in a questioning mood; he now seeks "a unifying principle in nature"—

"Art thou, o Snow,—so cold and crystalline!

Controlled likewise by love's strong flood that flows

Through life entire? Doth the flame that glows

With air that freezes in one law combine?"

The second quatrain suggests a higher synthesis. Perhaps there exists a force that controls us and acts through us. One thinks involuntarily of Schopenhauer's blind, irrational Will-to-be. Gunnarsson's is equally ruthless, but like Tennyson's *Nature*\*, this vital first principle has regard for the type and its preservation; it is interested in the maintaining and coördinating of particulars so that the Universal Life may survive and that economy of vitality may predominate. The conclusion is in the second tercet: on this principle, Heat and Cold (here we come back to the original point of departure), Love and Hate, and all other seemingly irreconcilable opposites may be regarded as carefully supervised channels for the *Stream of Life*—how near to Bergson the author here is!—or as fragmentary elements of the same whole.

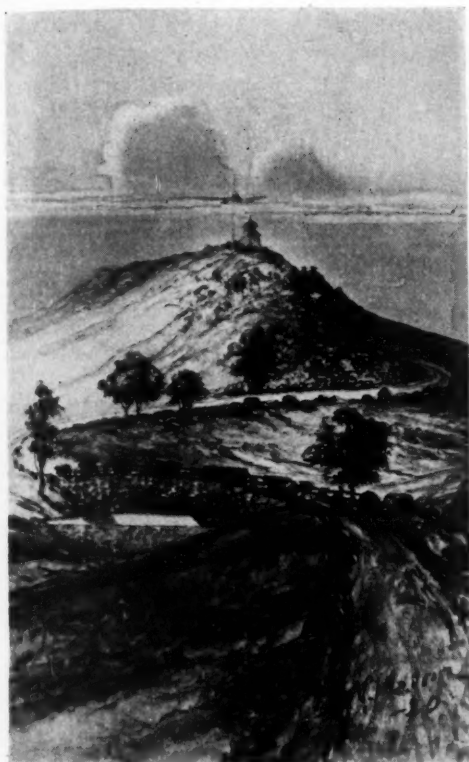
In these seven sonnets—and here seven has not the Hebraic significance of sufficiency—the novelist's nimbleness of thought and his independent attitude to trite themes are easily evident. His lines are thoughtful, but not particularly rhythmical; he excels in colors rather than in sound. His technique is not flawless; for the trammels, the conventions of the sonnet seem to him rather irksome. He is more interested in the matter than in the form; hence he often fails to observe the distinction between the octave and the sextet, departs from the well established rhyming schemes not only for the latter but also for the former—a more serious matter according to the purists—and has one of his sonnets in tetrameter—a type found in Shakespeare (Sonnet 145), in John Payne (*Love's Epitaph*), in Warburton Pine (especially in translations from the Italian) and in Samuel Waddington (especially in translations from the French) but generally, as a sign of the "paring down" tendency, a form not favorably considered. He builds up another sonnet by two rhymes throughout, alternating these (in the manner of some early Elizabethan sonneteers) until it is disturbed by a couplet at the commencement of the sextet (so familiar to one from the normal modern French sonnet). But these and other arguments of the purists on the side of technique are insignificant when one considers the merits of the sonnets: They are enthusiastic, colorful, and real, for they essentially reflect some of their author's richest intellectual endowments.

\*As expressed in *In Memoriam* LIV, 11, 7-8; for *Nature's* ruthless cf. *ibid.* LV. (11, 15-16).

# An American Book Table

OUR READERS will remember that we announced in the January REVIEW the plan of the American-Scandinavian Foundation to place selected books of American publication in two large book stores in Stockholm. Visitors to Sweden during the past summer found these books displayed on special tables bearing the legend "American books, selected by the American-Scandinavian Foundation." If as Carlyle says "the true university of these days is a collection of books," then the Foundation has established a new university in Stockholm. These are the books so far chosen from 1920 publications:

Title	Author	Publisher
<b>FICTION</b>		
BEST SHORT STORIES FOR 1919 . . . . .	Edward J. O'Brien	Small, Maynard & Co
TUTT AND MR. TUTT . . . . .	Arthur C. Train	Scribners
THE HILLS OF HAN . . . . .	Samuel Merwin	Bobbs-Merrill
MISS LULU BETT . . . . .	Zona Gale	Appleton
TRIMMED WITH RED . . . . .	Wallace A. Irwin	Doran
THE WIND BETWEEN THE WORLDS . . . . .	Alice Brown	Macmillan
SARA VIDEBECK . . . . .	C. J. L. Almquist	American-Scandinavian
NIELS LYHNE . . . . .	J. P. Jacobsen	American-Scandinavian
THE LAST OF THE MOHICANS . . . . .	J. Fennimore Cooper	Scribner
ERSKINE DALE, PIONEER . . . . .	John Fox, Jr.	Scribners
THE VACATION OF THE KELWYNNS . . . . .	W. D. Howells	Harper
FLAPPERS AND PHILOSOPHERS . . . . .	F. Scot Fitzgerald	Scribners
THE GREAT MODERN AMERICAN STORIES . . . . .	W. D. Howells	Boni
<b>POETRY</b>		
BALLADS OF OLD NEW YORK . . . . .	Arthur Guiterman	Harper
ANTHOLOGY OF MAGAZINE VERSE FOR 1919 . . . . .	W. S. Braithwaite	Small, Maynard & Co
GOLDEN WHALES OF CALIFORNIA . . . . .	Vachell Lindsey	Macmillan
<b>GENERAL LITERATURE</b>		
MODES AND MORALS . . . . .	Katherine Fullerton Gerould	Scribner
BEDOUINS . . . . .	James G. Huneker	Scribner
AMENITIES OF BOOK COLLECTING . . . . .	A. Edward Newton	Atlantic
DARKWATER . . . . .	W. E. B. DuBois	Harcourt
<b>TRAVEL AND DESCRIPTION</b>		
VAGABONDING THROUGH CHANGING GERMANY . . . . .	H. A. Franck	Harper
OLD PLYMOUTH TRAILS . . . . .	Winthrop Packard	Small, Maynard & Co.
WILDERNESS: A JOURNAL OF QUIET ADVENTURE IN ALASKA . . . . .	Rockwell Kent	Putnam
THE PORT OF NEW YORK . . . . .	Thomas E. Rush	Doubleday
SEEING THE FAR WEST . . . . .	John T. Faris	Lippincott
CAPE CODDITIES . . . . .	Dennis and Marion Chapman	Houghton
<b>BIOGRAPHY AND REMINISCENCES</b>		
LETTERS OF HENRY JAMES . . . . .	Percy Lubbock	Scribner
HISTORY OF HENRY FIELDING . . . . .	Wilbur L. Cross	Yale
LEONARD WOOD, CONSERVATOR OF AMERICANISM . . . . .	Eric Wood	Doran
HERBERT HOOVER . . . . .	Vernon L. Kellogg	Appleton
TALKS WITH T. R. . . . .	John J. Leary, Jr.	Houghton, Mifflin
THEODORE ROOSEVELT AND HIS TIMES, SHOWN IN HIS OWN LETTERS . . . . .	Joseph Bucklin Bishop	Scribners
CHARACTER AND OPINION IN THE UNITED STATES . . . . .	George Santayana	Scribners
STEEPLEJACK . . . . .	James G. Huneker	Scribners
THE STORY OF OPAL . . . . .	Opal Whitely	Atlantic
<b>HISTORY AND POLITICS</b>		
HISTORY OF THE UNITED STATES, FROM HAYES TO McKIN- LEY . . . . .	James Forde Rhodes	Macmillan
THE PSYCHOLOGY OF BOLSHIEVISM . . . . .	John Spargo	Harper
AMERICAN WORLD POLICIES . . . . .	David J. Hill	Doran
HISTORY OF JOURNALISM IN THE UNITED STATES . . . . .	G. H. Payne	Appleton
THE HISTORY OF THE UNITED STATES IN OUR OWN TIME, 1865-1920 . . . . .	Paul L. Haworth	Scribners
WAR IN THE GARDEN OF EDEN . . . . .	Kermit Roosevelt	Scribners
<b>HUMOR</b>		
SOMETHING ELSE AGAIN . . . . .	F. P. Adams	Doubleday
MINCE PIE . . . . .	Christopher Morley	Doran
REAL DIARY OF THE WORST FARMER . . . . .	Henry Shute	Houghton, Mifflin
<b>THE ARTS</b>		
OLD NEW ENGLAND HOUSES . . . . .	Albert G. Robinson	Scribners
OLD NEW ENGLAND DOORWAYS . . . . .	Albert G. Robinson	Scribners



THE FIRST SUGGESTION AS SKETCHED BY THE  
AUTHOR

## Coronado Heights

*By* G. N. MALM

Half a century ago Swedish immigrants first settled in the Smoky Hill Valley, one of the most fertile tracts in this broad land. Little did they dream that this jungle of Blue Stem would in their lifetime become the garden spot it now is, nor did they expect to live to see the desert blossom as the rose, but their labor has borne fruit a hundredfold, far beyond their fondest hopes. One does not need to ask if these pioneers and their descendants love their country. Rather ask, how they can help but love it. Theirs it is by choice, by labor, and by sacrifice. Gradually they learned to know the fickle winds and extreme temper of the new clime and adjusted themselves to new conditions, difficult and perilous at times.

The work of the pioneer is done, but the value of it is not yet fully appreciated. Only as we gradually reach the point where our great leaders stood beckoning, do we realize their own true greatness and clear vision, and find ourselves indebted to those who blazed the trail before us. In July, 1919, the Lindsborg Historical Society was organized. Its object is to collect, arrange, and preserve historical data, books, pamphlets, and manuscripts pertaining to the early history of the settlement, to collect, maintain, and preserve works of art and objects of historical value, to preserve and beautify places of historical interest, and to promote the study of the history of our settlement, its cultural growth and development, by lectures and other available means. Its president and general promoter is Dr. C. P. Eklund, pastor of the Methodist Church. Professor E. O. Deer, the vice-president of Bethany College, is vice-president also of the Historical Society. They have succeeded in bringing all different factions in the community together around this common cause and thus laid the foundation for a true and wholesome community spirit.

The Smoky Hills or Spanish Buttes, a few miles northwest of the

town of to-day, were to the first settlers the only landmark in the valley. The largest of these and the nearest to Lindsborg rises some 80 feet above the surrounding landscape and was for years a beacon in the desert. From its summit one has the most glorious view of the valley. It has historical interest, also, dating back to 1540, when Coronado, in search for gold, visited Kansas. Half a mile east of the hill was the first "Company House," built in 1868, and at the foot of the slope the first cemetery in the settlement was dedicated. A mile south of this, the first church was built and the oldest homesteads are near it.

The first move by the Historical Society was to acquire title to this hill, dedicate it for a public park, and begin work beautifying it. Through the generosity of the owners, P. Elving and Charles Ferm, two of the oldest settlers, the transfer of ownership was made easy. The land was secured, part by purchase and part by long time lease. Work was begun at once, and everybody lent a hand. Some afternoons all the stores in Lindsborg were closed and the town left in charge of the marshal, while merchant and artisan alike "hiked" for the hills. Farmers with teams met their city friends with shovels and spades



A PIONEER AUTO TRYING THE ROAD TO THE TOP



THE ENTRANCE TO THE PARK BEFORE WORK HAD BEGUN

and under the splendid leadership of one engineer, Wm. Hagstrom, a fine boulevard, some four thousand feet long, was in a short time built to the top of the hill. Another engineer, J. Homeberg, managed to make and raise an eighty-foot steel flag pole and on May 8, for the first time, the Stars and Stripes floated lustily from this point.

This event was celebrated with impressive cere-



monies; speeches were delivered by leaders in the community; the hill was officially named the Coronado Heights; the newly made foot path up the south slope of the hill was named the Olson Trail, in honor of the first spiritual leader and founder of the settlement; the boulevard was named the Swensson Drive, thus honoring the successor, the great builder, the founder of Bethany College and its justly famed Chorus, the teacher, who labored for a quarter of a century (1879-1904) in the valley and gave his all to his people and his country.

The artist and blacksmith wrestle together with an obstructive boulder; the college professor and farmer dig the same ditch, the old pioneer works with the young student breaking prairie for trees and shrubbery and children are carrying water for all. The good wife and sweetheart is there also with the lunch-basket and the smile that cheers her stronger half to still greater efforts. Eftermiddagskaffe med dopp is served on the shady side of the slope.

Plans are laid for rock gardens, swimming pools, and a pavilion. Birger Sandzén, the artist of the valleys and the hills, is working with brain and brawn for the cause. From the summit one has a wonderful view of thousands of homes, nestling peacefully in the most beautiful land God ever gave a people to love. To see it is to love it. Now all can see.

Thus a true American spirit is fostered and fed and democracy becomes a reality.



BLASTING FOR THE SWENSSON DRIVE

## Editorial

**OUR BOOK NUMBER** Following the practice of this REVIEW of stressing particular topics in each issue, we now present our readers with our second annual number recording the notable books produced during the year in the Northern countries. For this service the editors have endeavored to secure the coöperation of the most competent critics in each country. Finnish literature, both in the native and the Swedish language, is added to our survey this year, while Iceland is regrettably omitted.

**EUROPE'S TOTAL LOSS** Danish research has done human statistics a notable service in keeping account of casualties during the war and making an impartial and scientifically considered estimate of the total. According to the Copenhagen Society for Studying the Social Consequences of the War, ten European nations engaged in the World War show a potential loss in population of 35,320,000 persons since 1914. At the end of 1913, these nations had a population of 400,850,000, which under normal conditions should have increased by the middle of 1919 to 424,210,000. However, it had fallen by that time to 389,030,000. The causes of this abnormal decline were attributed as follows: Killed in war, 9,819,000; deaths due to augmentation of mortality, economic blockades, war epidemics, 5,301,000; fall in birth rate due to mobilization of fifty-six million men between twenty and forty-five years of age, 20,200,000.

**SCANDINAVIA LEADS THE LEAGUE** Contrary to general apprehension, the League of Nations has already been functioning to a gratifying extent. The labor conference of the League in Washington in the autumn of 1919, in which delegates of the Northern nations prominently figured, accomplished all that was expected. Various committees are actively carrying on tasks such as the regulation of international health and the formation of the world court with which Mr. Root has been associated, and from the office of the League of Nations in London, Fridtjof Nansen has been directing the return of belated prisoners stranded in all countries. Critics have declared that purely political questions, the most perilous area of the League's activities, have been dodged. To Sweden, however, belonged the honor of first forcing a political issue, when the committee of jurists appointed by the League decided that the dispute between Sweden and Finland concerning possession of the Åland Islands was not a domestic question for Finland alone, but an international issue within the jurisdiction of the League. Moreover, the

Scandinavian countries have presented to the League a set of proposed amendments which show that they intend earnestly to stand by the new international experiment until every opportunity is given to demonstrate whether or not it can be made the medium for the peace of the world which its sponsors intended.

**SWEDEN'S  
EXPORT EXPANDS**

When the Royal Swedish Consul General in New York, Mr. Olof H. Lamm, was shown recently a paragraph in an American paper asserting that "the Scandinavian countries . . . have very little at home to export, depending upon the outside world for the raw materials for their industries as well as largely for their food," he pointed out that as far as Sweden is concerned, this statement is not quite correct. While Sweden imports coal, its basic industries are working with their own iron and lumber, and that country is still supplying over eighty per cent. of its own food consumption. That Sweden is in a fortunate position as to the export of her two chief raw materials, is shown by the latest statistics. In 1919 more than 2,225,000 tons of iron ore were exported and 4,000,000 cubic feet of lumber. During the twelve months ending June, 1919, imports into Sweden were in the ratio of thirteen to one of exports out of Sweden, whereas in the twelve months ending June, 1920, imports were in the ratio of six to one of exports. During the latter period Sweden's exports to the United States increased threefold. In the first six months of 1920 total exports from Sweden amounted to Kr. 997,700,000 as against Kr. 580,120,000 during the corresponding months of 1919.

**NO REAL  
CONFLICT**

The Liberty National Bank of New York began the publication this year of a timely series of economic pamphlets dealing with conditions in the Scandinavian countries, and among other matters, recently published from its correspondence the following very illuminating commentary on Danish industrial conditions: "The industrial development in Denmark at present is the subject of a controversy between two factions, one backed by the present industrial group and the other by commercial men and bankers. The first group wants to develop the present metal working, cement, porcelain, shipbuilding and machinery industries, while the second group desires to make Copenhagen a great trading and commercial centre and invite foreign companies to put up manufacturing and assembling plants to supply the Baltic and Northern European demand. The arguments of the industrial group are weakened by the lack of raw materials and power in Denmark. Power is all developed at the present time by means of

imported coal. A movement was started many years ago to bring power by an undersea cable from Norway, but this has not made any great progress. It has also been thought possible to develop power from the wind which blows constantly across the country."

Here is no real conflict, however, no permanent antagonism between commerce and industry. Denmark's commerce, if the younger generation produces leaders of the calibre of Etatsraad Andersen, has nothing to fear from the development of home industry, any more than has agriculture, which in Denmark is almost a form of industry, need to be alarmed at the competition of manufacturing. Beside agriculture and commerce, there must always be in Denmark, despite nature's handicap, a large place for the third sister of the economic trio, industry, built upon the intensive perseverance of the national character and mechanical skill in a country where the expert craftsman flourishes beside the calm scholar. Power and raw material, it is true, must be imported. The former seems to be the more difficult to obtain at present. Denmark has hitherto depended for the coal, which is essential to her in the absence of water power, upon England, but she must now seek additional markets. It is reported that from China ten thousand tons have recently been contracted for delivery at Marseilles together with a larger order for France. As to rivalry between industrial and commercial groups in the city of Copenhagen, if there is not room for native industry to develop around this port by the side of commerce, there are other harbors for manufacturing centers, in Jutland, for example, where Aalborg furnishes an illustration in the prosperous cement factories which line its water-way.

MISS LARSEN  
ABROAD

Hanna Astrup Larsen, for eight years Literary Editor of the AMERICAN-SCANDINAVIAN REVIEW, as well as associate editor of the *Classics*, sailed on *Stavangerfjord*, September 17, for a nine months' residence in the North. She will make her headquarters in Norway at the office of Norge Amerika Fondet, Lille Strandgatan 1, Christiania. If, as is the opinion of some readers of the REVIEW, we have of late been weak in our material from Norway as compared to our treatment of Danish and Swedish questions, Miss Larsen's visit will no doubt restore the equilibrium. What the REVIEW will miss temporarily in the careful selection of articles, editorials and editing of manuscripts by Miss Larsen's hand, it is hoped it will gain eventually in the wealth of fresh harvests that the Literary Editor will be able to glean from personal contact in the Scandinavian countries. In addition to her editorial post, Miss Larsen has been awarded by the Fellowship Jury of the American-Scandinavian Foundation the C. Henry Smith Fellowship for study in Norway, for 1920-21.

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### Jenny Lind Memorial:

In the fifties, Battery Park was a promenade for New York dames and gentlemen, and the Aquarium, then Castle Garden, was a concert hall where they crowded to hear Jenny Lind. It was on September 11, 1850, that she gave her first concert in America and on October 6, 1920, on the one hundredth anniversary of her birth, New York heard an echo of that first concert. The same arias, the accompaniment played upon the same piano, the proceeds devoted to the same purposes, and even the singer dressed as Jenny Lind was dressed! The one change was in persons, for Mme. Frieda Hempel appeared in the role of her famous predecessor. This centennial concert was arranged for by a committee of which Dr. Hoving was chairman.

Other cities in America, and likewise in Sweden and in England, celebrated the Jenny Lind anniversary. And as a result an interesting suggestion comes from Minnesota. It has been proposed that the proceeds of the concerts in St. Paul and Minneapolis be devoted to the establishment of a Jenny Lind Memorial Fund, the interest of which fund would be given annually to a student of music from the State of Minnesota. The details of the plan are to be determined by a committee consisting of Consul Theophilus L. I. Wessen of Minneapolis, Dr. Frank Nelson of the University of Minnesota, and Mrs. Nels Lundgren, President of the Minnesota Concordia Society.

### Norwegian Students' Club in Cambridge:

At Massachusetts Institute of Technology in Cambridge, there are thirty Norwegian students

organized in a club and planning to have their own club house. They have now secured a house in Brookline that would accommodate most of their members but, like all young clubs, they have financial difficulties. Perhaps some friends of the Foundation will care to befriend them and will write to Mr. Odvar Stensrud at the Institute of Technology.

### Visiting Scholars:

Dr. H. P. Steensby, Professor in geography at the University of Copenhagen, came to the offices of the Foundation late in September, at the end of a visit to Labrador.

From Sweden comes Dr. Fredrik Hjelmquist, who is making a study of American library buildings for the city of Stockholm. He is accompanied by Architect Asplund.

Mr. Oskar Magnusson, a civil engineer from Stockholm, has made a five weeks' study of the cyanide industry in America and was so fortunate as to be in New York for the sixth national exposition of the Chemical Industries. Mr. Magnusson receives a stipend from the Lindstrand Foundation.

### New York Chapter:

The New York Chapter plans to entertain some of the Fellows of the Foundation during the Christmas holidays, and suggests that any persons willing to assist, correspond with the Secretary of the Chapter or the Chairman of the Social Committee.

# Selma Lagerlöf

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## Brief Notes

The Press Department of the Danish Legation in Washington has acquired a number of interesting films for educational purposes and recently received a motion picture depicting the striking ceremonies attending the reunion of South Jutland with Denmark. The film will be sent free on application to Danish societies, churches and schools, Chapters of the Foundation, and to others throughout the United States, the only stipulations being that the film be shown with proper technical treatment and without financial profit. Address 433 Southern Building, Washington, D. C.

It is a well known fact that Norway has learned library methods from the United States. In the prevalence of libraries, however, Norway has something to teach us. According to statistics used by the American Library Association in its "Books for Everybody" campaign, the little country has 1,300 State endowed libraries against only 5,000 in the United States.

The popularity of international student exchange is demonstrated by the newly established fellowship for a Norwegian at Wadham College, Oxford, which has been arranged for by a committee headed by Professor Morgenstierne. The first stipendiary is Gunnar Astrup Hoel, a graduate of the law school at the University of Christiania, who will study international law and history.

The *Theatre Arts Magazine* for July contains an interesting analysis of the work of C. Raymond Johnson by Eunice Tietjens. Mr. Johnson, whose *Woman from Savannah* attracted much favorable attention and comment at the exhibit of American painters of Swedish descent held in New York last May, is here discussed, not as a painter of decorative canvases, but as the former scenic director of the Chicago Little Theatre, to the artistic success of which he was one of the chief contributors.

His theory of lighting is his specialty, and this medium he thinks offers the greatest possibilities of all the means on the stage to indicate the mood of the drama. He both designed and in large part executed his settings, and evolved devices which endowed the tiny stage of the Little Theatre with illusions of depth and infinite space. And as an exponent of what can be accomplished with simple settings his work can well serve as a model for other small theatres hampered with insufficient funds.

The *New York Times*, in an editorial discussing the restoration of Rheims Cathedral, gives Denmark credit for taking the initiative in the undertaking. Queen Alexandra has promised her patronage.

## COMMERCIAL NOTES

*News and Comments on Export and Trade Conditions Between America and the Scandinavian Countries*

### TRADE ORE FOR COAL

An agreement was made by the Witkowitz Iron Works, Czechoslovakia, and the Swedish iron mine operators by which the iron works will receive a sufficient amount of ore to meet its requirements in return for 3,000 tons of coal monthly.

### SPARK PLUG MARKET IN DENMARK

American plugs are the most popular on the market and many dealers are anxious to get in touch with American manufacturers. Those plugs which show the greatest profit to the middlemen are most in demand.

### WAGES IN NORWAY

Both Labor and Capital had been anxiously waiting for the first decision of the Norwegian Court of Compulsory Arbitration which has recently established a minimum wage for workers in the iron and steel industry. The decision gave the workers an increase of from 20 to 25 per cent. It is to be hoped that by means of this court the losses from strikes will be greatly diminished.

### AIRBRAKES ON SWEDISH RAILWAYS

The Swedish National Railways have given a contract to a German concern to equip their rolling stock with airbrakes. The airbrakes are to be made in Sweden, in accordance with a special provision, and will cost well over eight million dollars at normal exchange.

There are many private railroads in Sweden

whose rolling stock is not yet equipped with airbrakes and it is expected that they will follow the lead of the National Railways in the near future.

### DANISH CONSULATE TO BE CLOSED

According to advices from the Department of State, the American Consulate at Aarhus will be closed. No reason for this action was given.

### THE COAL SITUATION

The coal situation in both Denmark and Norway is very serious. Efforts are being made to have the American Legation use its best efforts to obtain coal supplies for these two countries in the United States. Unless they are able to obtain such supplies many industries will have to shut down with resulting unemployment and hardship for the workers. Certain leaders see a grave social menace in the opportunity that bolsheviks and socialists would have in such a case.

The minimum requirements for heating and industrial purposes in Denmark are 200,000 tons of coal a month. The amount which can be supplied from Great Britain under the present export ruling is not more than 60,000 tons. Germany is not in position to export coal at all. Denmark herself produces about 2,000,000 tons of peat a year and she is doing everything in her power to increase this amount. In addition to the coal from England and the peat, it will be necessary for Denmark to import 150,000 tons of coal a month from the United States to maintain her industries. Denmark has tonnage available for the transportation of this coal.

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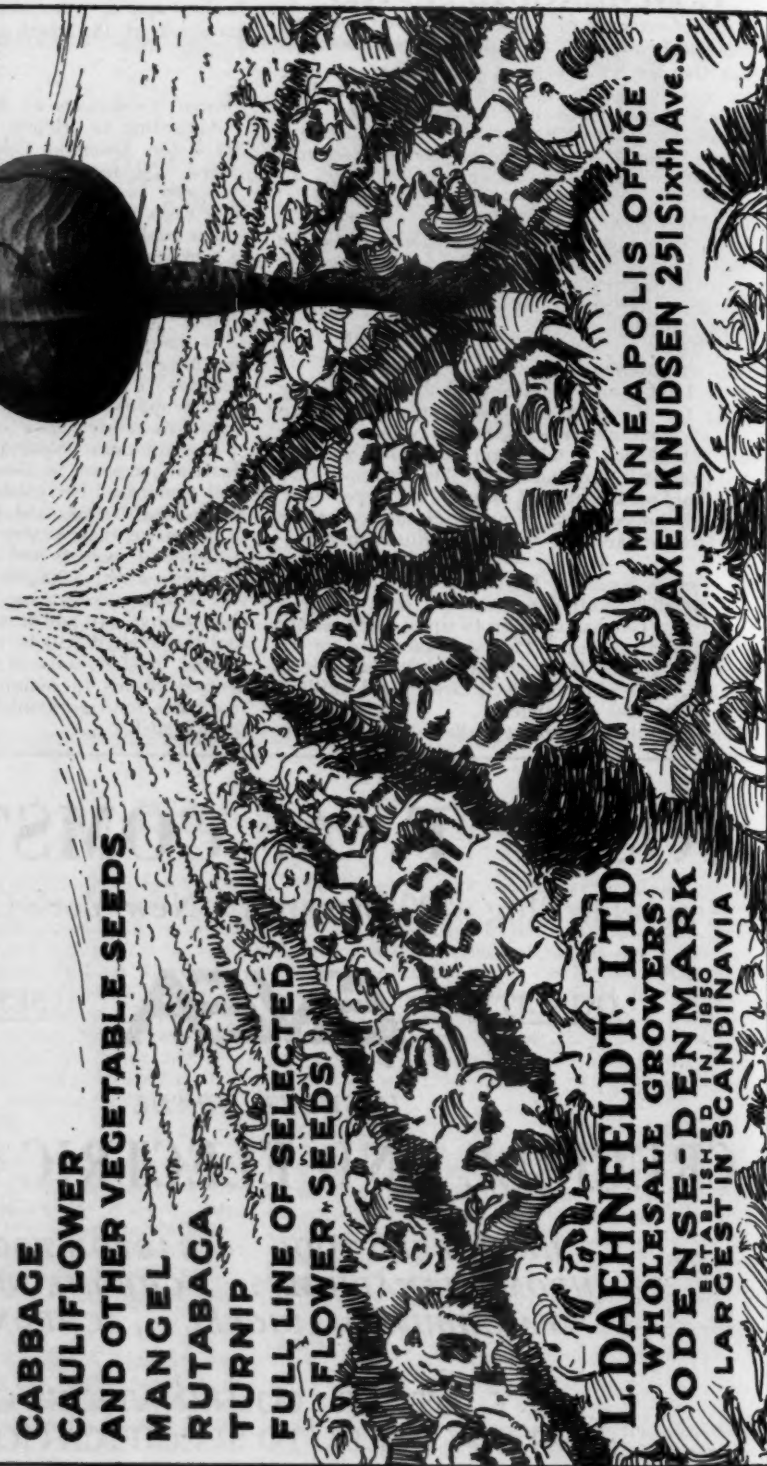
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Norway's position is nearly as bad. Norway normally imports 90 per cent of her coal from England, which at the present time is not in a position to export that quantity. The price of coal has risen tremendously, from 19.5 crowns in 1914 to 200 crowns at the present time.

#### NORWAY PROHIBITS IMPORTATION OF LUXURIES

Under date of August 21, 1920, an official cable was received in Washington from United States Trade Commissioner Thornwald O. Klath to the effect that the Norwegian Government prohibits, from August 19, 1920, the importation of the following articles: cotton, silk, wool textiles, dresses, glassware, porcelain, furniture, furs and fur clothing, footwear, and watches. The enforcement of this regulation is said to be very strict.

#### THE FIRST FINNISH FAIR

It is interesting to note that following close on the heels of Finnish independence a tendency is evidenced of commercial expansion along lines already approved and followed by other nations of considerable commercial importance. Reference is made to the first Finnish fair which was held at Helsingfors for ten days during the past summer. At this fair an effort was made to bring about a closer relationship between the Finnish producer and manufacturer and the outside commercial interests for both buying and selling. Of course, existing trade conditions meant some little difficulty in securing immediate business, but it is agreed nevertheless that as a step toward commer-

cial organization on a national scale, the fair was a success.

#### DANISH COTTON DEMAND

Denmark imports 25,000 bales of cotton a year for home consumption. The cotton used by the Danish mills is of high quality and is largely American. A concern has been formed recently by American and British cotton interests to supply Denmark, Finland, and Poland with American cotton directly, and this is an innovation, as cotton to Denmark has been transhipped in the past at Liverpool or other British ports. It will be distinctly to the advantage of both the United States and the other three countries to make direct shipments.

#### SWEDISH AEROPLANE FACTORY TURNS TO AUTOMOBILES

The transformation of Aktiebolaget Thulinwerken from manufacturers of aeroplanes to manufacturers of automobiles gives Sweden two automobile manufacturing concerns. The new company has already obtained contracts to the amount of 15,000,000 crowns.

#### ELECTRIC PAPER MILL IN SWEDEN

Vargon's paper mill and sulphite factory is now using only electricity as fuel. The new power plant is equipped with electrically heated boilers which supply the whole plant with steam. The old plant required 200,000 tons of coal a year.

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## SHIPPING NOTES

### SWEDISH SHIPBUILDING SITUATION

According to the *Svensk Handelstidning*, the situation of the Swedish shipbuilding industry is very favorable. Orders to the yards are given almost exclusively by Swedish shipowners, and the large companies, who have a much sounder financial position than that of many of the foreign concerns founded during the war, whose tonnage was bought at war prices. A shipping contract has in no case been rescinded by a Swedish company. Orders received by the Swedish yards are sufficient to guarantee employment during the whole of next year. According to the statistics of the Norske Veritas, on July 1, 1920, there were sixty-nine vessels under construction in Sweden with a total of 114,698 tons gross, while orders were in hand for forty-five additional ships of 146,450 tons.

### DANISH STEAMSHIP COMPANY INCREASES TONNAGE

In 1918 the Danish steamship company "Torm," of Copenhagen, owned seven steamers of 13,800 tons, but before the end of the present year the company expects to increase its shipping to 32,000 tons. Last year its net profit was Kr. 6,781,699, of which taxation will absorb 2,500,000, while Kr. 3,080,000, or 70 per cent dividend, will be received by the stockholders.

### THE ICELAND STEAMSHIP COMPANY DECLARES A DIVIDEND

A net profit of over Kr. 1,250,000 was shown by The Iceland Steamship Company, of Reykjavik, for last year. The company is declaring a dividend of ten per cent.

### SOUTH AMERICA ACTIVE

The North and South Line, P. Kleppe and Company, New York, informs us that the freight traffic to South America is very active. The Company's ship "Halbjörg" left recently for Rio, Santos, and Buenos Aires with a 5,000 ton cargo of locomotives, automobiles, railroad materials, and general merchandise. In order to take care of the big increase in business, the line has added another, ship "North Pacific," to their fleet. This vessel is 8,300 tons D. W. and is already booked a full cargo for South American ports.

### JOHNSON LINE TO VALPARAISO

The Johnson line has inaugurated a service from Göteborg to Valparaíso. The first vessel was dispatched in July. It is planned to operate vessels regularly over this route, but up to the present time the frequency of sailings or the number of vessels to be allocated to this service have not been decided upon.

### AIR SERVICE BETWEEN NORWEGIAN PORTS

Now that transportation by air has become quite general in many countries it is quite allowable to include any new departure in that direction under the head of shipping and transportation. The Norwegian Air Service Co. has announced the opening of an air-traffic route between Bergen and Stavanger. Two airplanes will be put into service at the start. The distance between the two cities is about 100 miles and since communications between these points so far is entirely by boat, great things are expected from the more rapid service to be inaugurated through the air.

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